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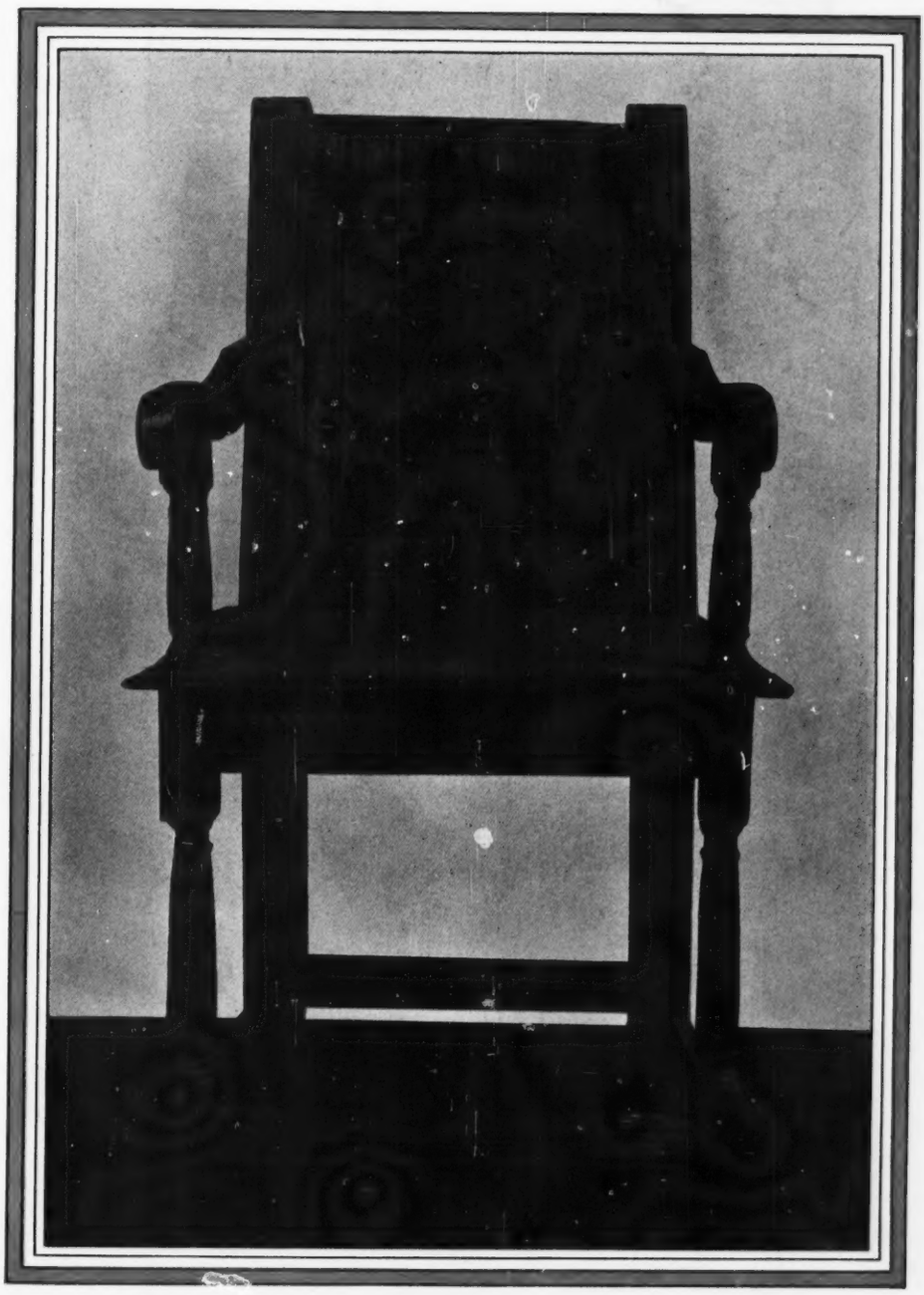
ANTIQUES



JUNE
1930
Price 50 Cents

Chippendale Chest of Drawers

American - circa 1760

AN American Chippendale Mahogany Chest of Drawers of the New England type—very small in size—fine in quality. With original patina and brasses.

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William and Mary Walnut Settee (*Circa 1695*) with covering of French rose brocade. 5 ft. long, 3 ft. high, 1 ft. 9 in. deep

You are cordially invited to visit the Boston Galleries so delightfully made up into individual rooms, where recent importations are beautifully set off in homelike surroundings. . . . The New York Galleries will remain open during the summer months.

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TEXTILES — WATERFORD GLASS

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Member of The Antique & Decorative Arts League, Inc.

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FURNITURE
PEWTER
POTTERY
PORCELAIN
GLASS

UNUSUAL
OBJECTS
OF ART
TO MEET
UNUSUAL
NEEDS

A NOTABLE SECRETARY BOOKCASE OF THE FEDERAL PERIOD

WE take a triple pride in offering this perfect piece of furniture. First, its proportions are quite beyond criticism; its selection of woods, its unerring use of inlay, and its delicacy of workmanship all accord with its signal refinement of form. Again, its curiously inlaid satinwood pilasters, its bands of satinwood edging, and the lovely turquoise blue background of its cabinet conspire with other indications to assure the authorship of John Seymour of Boston, one of whose desks brought a record price at the Flayderman Sale. So the final element in our pride is the fact that, despite the obvious merits of this piece, we do not hold it at an extravagant valuation.

RUTH ALBERT and ELSIE F. ALSBERG, Inc.

745 MADISON AVENUE (*between 64th and 65th Streets*) NEW YORK CITY

The Magazine ANTIQUES, June, 1930, Vol. XVII, No. 6. Published Monthly. Publication Office, 10 Ferry Street, Concord, New Hampshire. All communications should be addressed to Editorial and General Offices, 468 Fourth Avenue, New York, N. Y. 50c a copy, $5.00 a year in the United States; $6.00 elsewhere. Entered as second-class matter January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879.

WE submit prices on the more important articles of furniture pictured above: Carved pine Mantel of the Chippendale period, $650. Upholstered Chippendale chair with carved arm rests, $1500. Serpentined mahogany chest inlaid with satinwood and shell inserts, $850. Ball-and-claw Chippendale carved leg card table, $950. . . . We prefer to say nothing on this page about the fine points of each piece, because it gives us great pleasure to explain the quality and antiquity of every item in our collections.

THE COLONY
SHOPS
*

GINSBURG AND LEVY, INC.

EIGHT FIFTEEN MADISON AVENUE

NEAR SIXTY-EIGHTH STREET · NEW YORK CITY

ESTABLISHED IN THE YEAR NINETEEN HUNDRED FIVE

AMERICAN AND ENGLISH ANTIQUES

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formerly of

FLAYDERMAN & KAUFMAN

announces the opening
of his new shop at

238 NEWBURY STREET
BOSTON, MASSACHUSETTS

under the new firm name
of

KAUFMAN—*Antiques*

A cordial invitation is extended to the Trade, to Private Collectors, and to his friends—to visit the new shop and to inspect this fine display of old New England pieces. The entire stock has been personally selected with discriminating care, backed by the wide experience and careful judgment of Mr. Kaufman, gained over many years of successful dealing.

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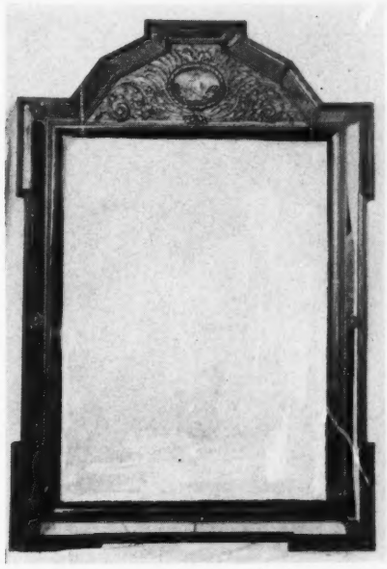


Mirror Size, 23 x 32 inches

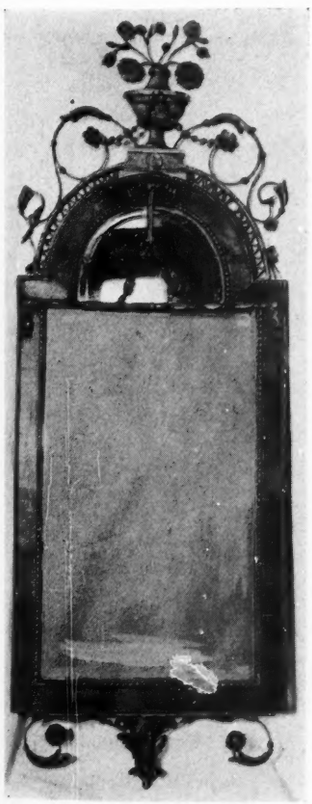
Mirror Size, 19 x 47 inches

150 MIRRORS

Some rare, some fine, all exceptionally good. Someone spent years in making this collection. It took me minutes to buy it. It won't take long to sell it. No matter what type of mirrror you are looking for, see these first.

George N. McMahon

33 Charles Street, Boston, Massachusetts



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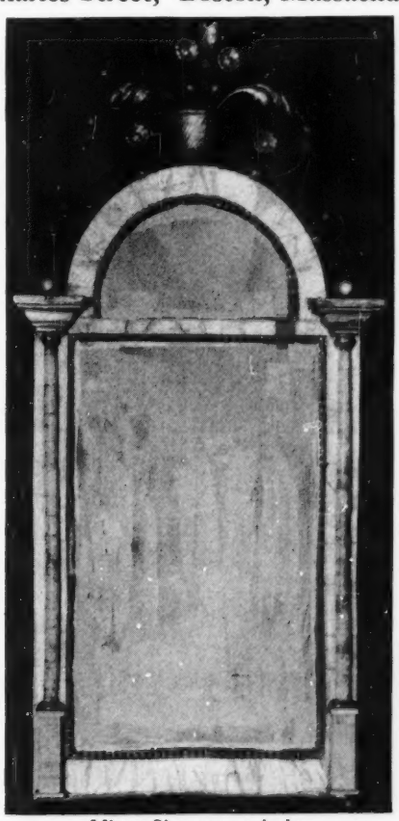

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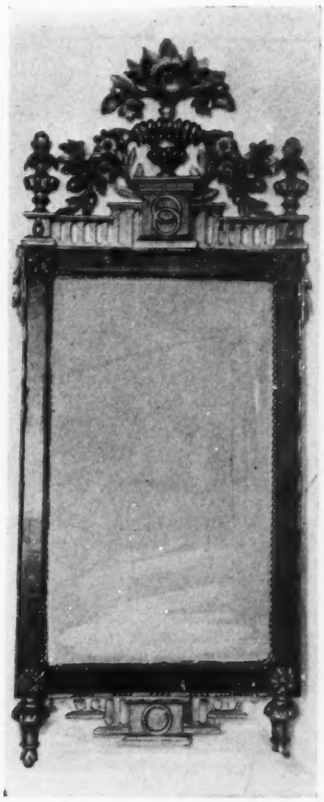
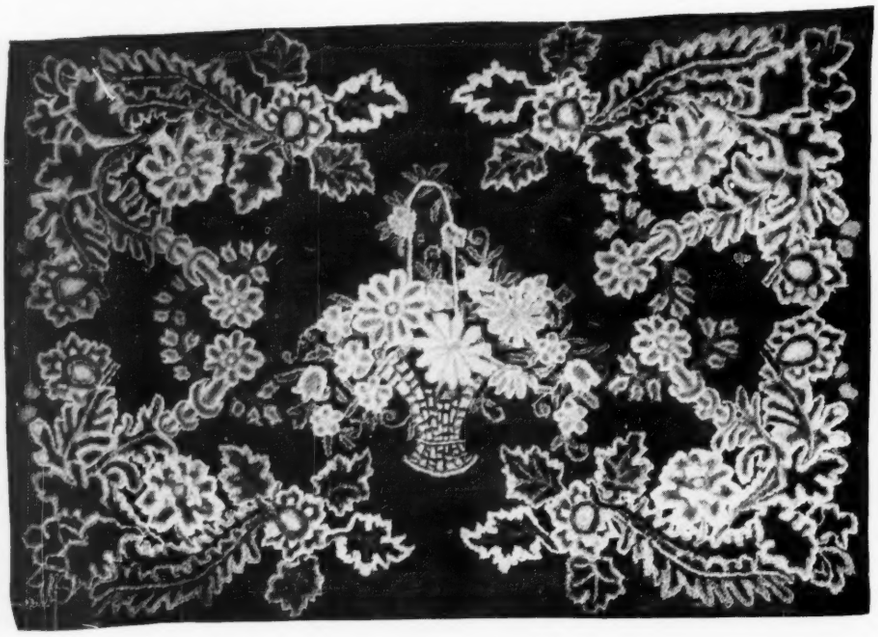


Mirror Size, 22 x 53 inches

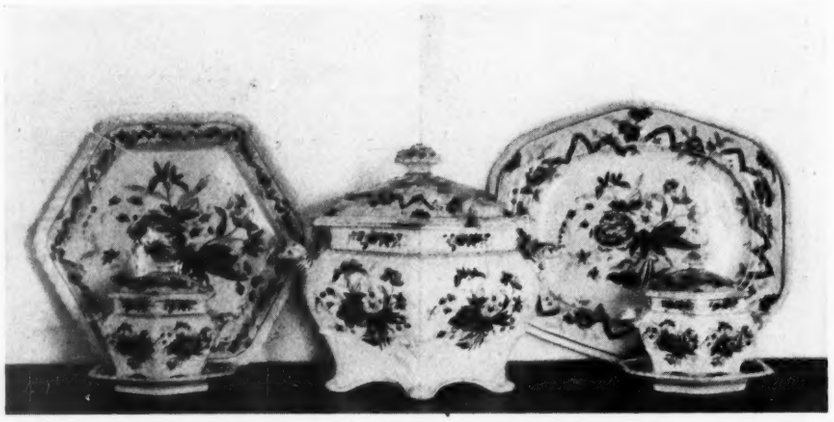
The HOOKED RUGS *of* OLD NEW ENGLAND



A BASKET OF FLOWERS is a graceful and sparkling motive that gives a hooked rug an almost irresistible allure. In this example long tendrils of a flowering vine extend from the basket on either side and engage with the blossoming scrolls of the corners. Altogether this is an exceptionally dainty and charming bit of floor covering. But it is only one from among many of the superb pieces in our collections.

NEW ENGLAND ANTIQUE SHOP

75 CHARLES STREET
BOSTON, MASSACHUSETTS



Brilliantly colored Staffordshire China Dinner Set, every piece signed "JWR" (J. & W. Ridgway), *circa 1814* consisting of one hundred and twelve pieces as follows:

One large covered soup tureen with ladle, on tray
One open fruit bowl on tray
Two covered gravy dishes on trays
One sauce boat and tray
Two covered vegetable dishes
One pickle dish
One extra soup ladle
Fifteen butter plates
Twenty soup plates
Forty-three dinner plates
Sixteen salad plates
Nine platters of different sizes ranging up to 18 x 21 inches

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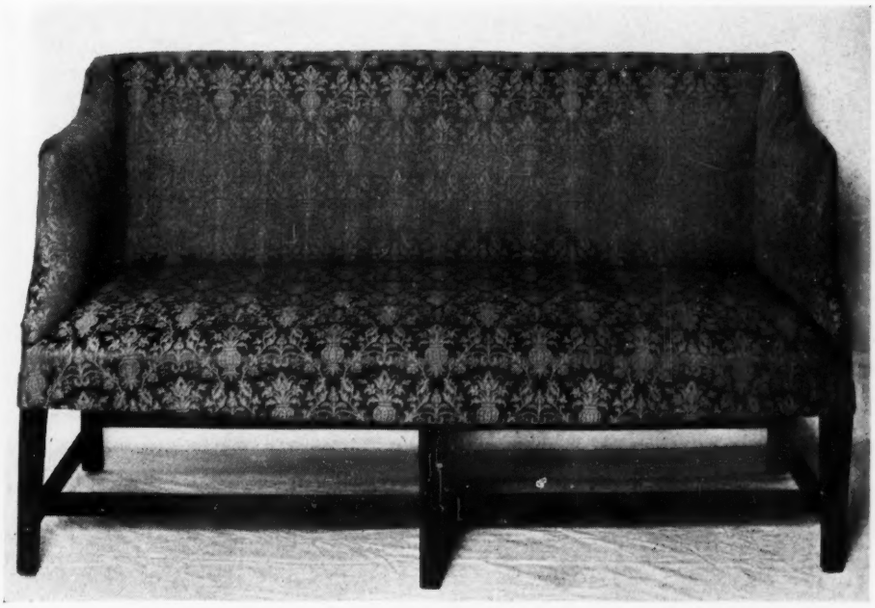
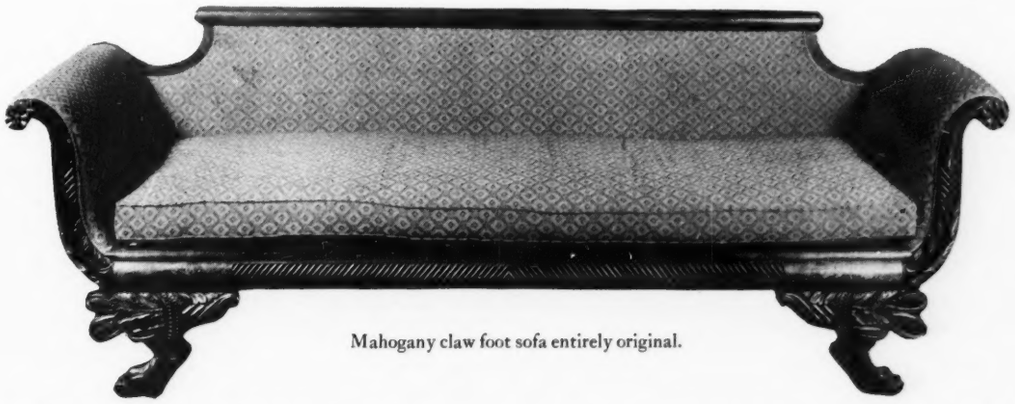


Length, fifty-two inches; depth of seat, twenty-two inches; height to top, thirty-one and one-half inches.

Visitors to the Massachusetts Bay Tercentenary are cordially invited to inspect this Pre-Revolutionary House and its contents

The Priscilla Shop
651 Boston Post Road
WESTON
MASSACHUSETTS

Choice Pieces Only



Mahogany claw foot sofa entirely original.

ANNUAL SPECIAL SALE: 10% to 25% below Regular Prices

June 1 to June 15

A Few Illustrations of the Exceptional Buys the Sale Affords

		Reg. Price	Sale Price
1.	Walnut slant-top desk, claw-and-ball feet, fine interior, original large scroll brasses	$1,200	$ 950
2.	Fruit-wood bonnet-top highboy, original brasses	1,250	1,000
3.	Mahogany Duncan Phyfe drop-leaf table, Sheraton type	500	400
4.	Mahogany scroll mirror with eagle, original maker's label	250	175
5.	Rare bowl and pitcher, unusual shade of green. Made at Suncook, N. H., Glass Works	750	650
6.	Mahogany sofa, claw feet, cornucopia ornaments, Phyfe type	750	500
7.	Large green, diamond-quilted flask	250	175

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Forthcoming
Antiques Expositions

BOSTON
Hotel Statler, December 1 to 5, 1930

NEW YORK
Grand Central Palace, February 27 to March 7, 1931

PHILADELPHIA
May, 1931

The Expositions already conducted in the above cities have been notably successful in extending public interest in the acquisition of antiques, in establishing new and advantageous contacts between exhibitors and potential clients, and in accomplishing direct sales involving financial transactions of large magnitude. They have been marked by a steady growth in attendance and by increased participation by leading dealers in antique furniture, paintings, and accessory objects of art.

The same management that conducted these events will supervise their repetition on a still more impressive scale in the fall of 1930 and the spring of 1931.

To be assured of adequate space and satisfactory location, prospective exhibitors should make immediate reservations.

Full information may be obtained on application to

ANTIQUES EXPOSITION COMPANY, INC.

Executive Offices: 115 Broadway, New York City

Telephone: BARCLAY 8074 *Cable Address:* ANTEXPOS, NEW YORK

Since the success of an exposition in the field of antiques, or any division of the fine or applied arts, is primarily dependent upon the specialized experience of the management, the ANTIQUES EXPOSITION COMPANY will be glad to consult with individuals or organizations planning such events and wishing to be assured of competent direction.

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GEBELEIN

Silversmith to Collectors

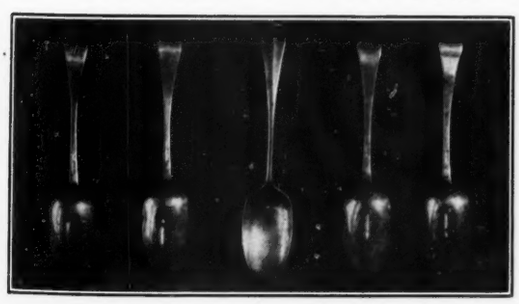
79 CHESTNUT STREET · BOSTON

Across the Public Garden — *At the Foot of Beacon Hill*

Early Silver
American and English
examples of the 17th
and 18th Centuries

Modern
Interpretations
in the manner of
the early Masters

Rare Collection of Five early American table spoons by the Boston silversmith Daniel Boyer, 1725-79

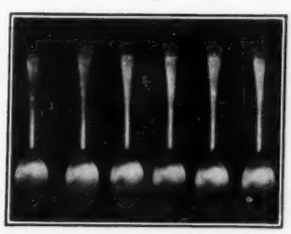


The son of James Boyer 1700–41, a Huguenot silversmith who came with the Sigourneys and Johonnots from La Rochelle, France, and who married the daughter of Daniel Johonnot. Daniel Boyer was clerk of the market 1754–58, 4th Sergeant of the Artillery Company in 1762, and a member of the Old South Church which he joined, 1770; he married Elizabeth, daughter of John Bulfinch, and two of his daughters married Joseph Coolidge Junior, 1747–1821, a silversmith, an ardent Son of Liberty and one of the "Boston Tea Party". Data from Francis H. Bigelow "Historic Silver".

Introducing

The Tercentenary Pattern

1630 — BOSTON — 1930



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FLAT
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Child's Set, Knife, Fork and Spoon	15.50
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Mayonnaise Ladle	5.50

Complete services in this pattern made on special order

FRANCES WOLFE CAREY

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of
EARLY AMERICAN ANTIQUES

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Monday, June 23 and Following Days

AT 10 A. M. EACH DAY (E. S. T.)

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on Currier & Ives

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This impressive volume, uniform in size and format with the first volume of Currier & Ives Prints, issued in December, 1929, which is now at a premium of approximately 1000%, will contain twenty-four prints in full color and one hundred and fifty-three prints reproduced in three color similetone. The text is by Harry T. Peters, and there will be included a new and corrected checklist. Edition limited to 500 numbered copies. $75.00. Ready November, 1930.

A MANUAL FOR CURRIER & IVES COLLECTORS

Compiled by Jane Cooper Bland from the records of the leading print specialists, with a foreword by Harry T. Peters and other text. This volume will include the first priced checklist to include market prices for the last twenty-five years, and an accurate estimate of current values. The date of issue will probably be December, 1930, and the probable price $10.00. There will be illustrations in full color of notable Currier & Ives prints. The edition will not be limited.

MR. CURRIER & MR. IVES *by Russel Crouse*

This sumptuous volume will contain, in addition to Mr. Crouse's fascinating and authoritative text, thirty reproductions in full color and black and white of Currier & Ives prints. The date of issue will be November, 1930, and the probable price $5.00. There will be a limited signed edition of three hundred copies at a probable price of $25.00.

Collectors of Currier & Ives prints, and everyone interested in American life, art and manners, will find in each of these books a unique and irreplaceable possession. We advise that you place your orders with your dealer at once.

DOUBLEDAY, DORAN & CO.
Garden City, N. Y.

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GLASS GOBLET with hand enameled monogram and stem in black and red . . Dozen, $28

GLASS TUMBLER—to match . . Dozen, $28

Other stemware available in these services.

Delivery in two weeks from receipt of order.

MONOGRAMMED STEMWARE

ALTMAN STEMWARE—FOURTH FLOOR

Hooked Rugs Cleaned and Repaired

(I HAVE BEEN DOING THIS FOR 20 YEARS
I KNOW HOW)

Hooked Rugs of all sizes in Stock, antique and new

Supplies of all kinds for
MAKING HOOKED RUGS

(Send for free illustrations)

Antique Houses and Furnishings

A whole house—a few rooms or a single room; I hold the largest collection of house building material yet assembled. A visit to my Antiquedrome astonishes the beholders

MILL STONES AND WELL HEADS

Ipswich

Settled 300 years ago, is celebrating its Tercentenary along with Massachusetts. I shall have five of my old houses open to the public

The Burnham Antique Inn will open June 15, 1930, for the benefit of the Stranger within our gates. Fail not to visit Ipswich.

Ralph Warren Burnham

IPSWICH MASSACHUSETTS

JUNE, 1930

ANTIQUES

Vol. XVII, *No.* 6

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

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JUNE, 1930 ANTIQUES Vol. XVII, No. 6

If readers of ANTIQUES will take Time gently but firmly by the forelock, and immediately inform the Subscription Department concerning summer changes of address, they will avoid a good deal of confusion and disappointment.

The summer numbers of ANTIQUES promise to be exceptionally interesting and valuable in their editorial content, and the advertisements of shops that are to remain open during the warm season will prove an indispensable guide to pleasurable experiences.

One thing more. During recent months, the publishers have found it increasingly difficult to supply missing numbers of ANTIQUES to those subscribers whose renewals have been so belated as to cause a lapse in their regular receipt of the magazine. Since summer expirations are easily overlooked, it seems no more than fair to offer this word to the wise.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

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LAWRENCE E. SPIVAK, *Business Manager*

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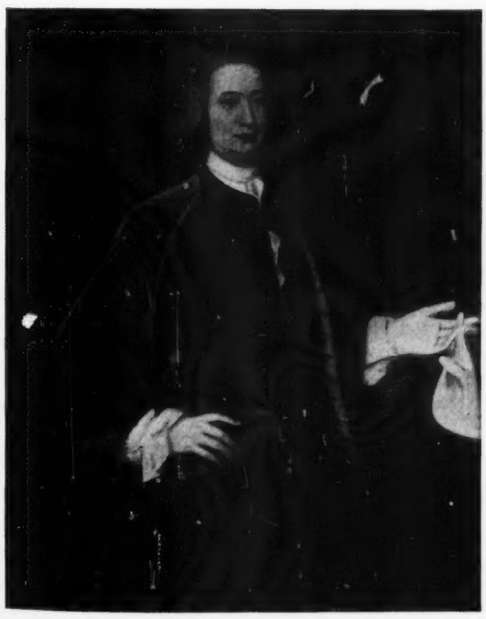


SIR FRANCIS BERNARD, *1712–1779*
By Joseph Blackburn
Governor of Massachusetts, *1760–1771*, Governor of New Jersey, *1758–1760*, Benefactor of Harvard College, Architect of Harvard Hall.

TERCENTENNIAL EXHIBITION
— of —
COLONIAL PORTRAITS

INCLUDING EXAMPLES BY NEARLY EVERY ONE OF THE LEADING COLONIAL ARTISTS

EARLY ENGLISH PORTRAITS
RARE COLONIAL FURNITURE
OLD CLIPPER SHIP PORTRAITS
ETCHINGS AND PRINTS

ROBERT C. VOSE
GALLERIES
ESTABLISHED 1841

559 BOYLSTON STREET . . . BOSTON

HOOKED WOOL-ON-WOOL BEDCOVER (*dated 1724*)

In fabric and technique, this specimen belongs in the same general category as the bedcovers discussed in ANTIQUES for November, 1927. Its naïve and quite untraditional pattern sets it apart from usual eighteenth-century work. The rectangular cuts in the lower corners postdate the original making of the cover. *From the collection of Miss Alice M. Preston*

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVII JUNE, 1930 *Number 6*

The Editor's Attic

The Frontispiece

AN ALMOST unbelievably curious hooked bedcover is pictured in this month's Frontispiece. Yet there is no reason to question its complete authenticity or the validity of the date, *1724*, which it bears. Owned by Miss Alice M. Preston of Beverly, Massachusetts, the piece has a clear history. Apparently it was worked by Caroline Thorn, mother or sister of Mary Thorn, who, in 1724, married Richard Dodge, an ancestor of the present owner. The initials which accompany the inscribed date are therefore to be accepted as those of the maker of the cover and not of its recipient.

Some eight feet square, worked in wool on wool in shades of tan and pale green against a delft blue background, this specimen accords perfectly, in fabric and technique, with other hooked bedcovers previously discussed in ANTIQUES. In decorative treatment, however, it stands quite alone. At no point does its pattern suggest contemporary needlework designs, with their manifold versions of the tree of life motive or their multitude of scattered small figures of birds, flowers, animals, and insects. Instead, we have a crude floral ornament six times repeated, a series of nondescript rosettes, two long-tailed horses, a cock and a hen, a four-heart centre, and a succession of scalloped borders. The whole conception is as naïve, as utterly independent of tradition as that of a latter-day hooked rug from the wilds of Maine.

A spontaneous manifestation of this kind is normal to the nineteenth century. It is explicable in 1724 only on the assumption that the author, marooned on some remote hillside farm and quite without recourse to friendly interchange of patterns, was forced to invoke her own limited imagination seconded by barnyard contemplation. In character, her resultant accomplishment is consequently at one with the creations of her rural sisters of a century and a quarter later.

Entirely aside from its value as the earliest recorded specimen of its type, this bedcover commands attention as an historico-artistic document of no small importance and of far more than usual human interest.

As for the League

COLLECTORS, in general, may not be aware of the fact, but, at one time, the tariff bill now gradually assuming shape under the hands of Congress threatened to include a section placing a high duty on foreign antiques imported into the United States. Adoption of such a measure would have entailed various unpleasant consequences. Probably it would have put a good many American art dealers out of business. Certainly it would have raised the price of desirable antiques — American and foreign — to a level above the reach of any but the wealthiest collectors. Incidentally, too, by placing antiques and modern fabrications on precisely the same footing tariffwise, it would have tended to encourage, rather than to retard, all kinds of fraudulent practices.

For the prevention of such obnoxious legislation, American collectors and American dealers, big and little alike, are primarily indebted to the efforts of the Antique and Decorative Arts League. If this organization had never accomplished any other benefit to its members, to the trade in general, and to the public, the one achievement would fully justify its existence. But, quite aside from this consideration, the League deserves commendation and support. Established, in 1926, under the corporate name of The Antique and Decorative Arts League as an institution avowedly social in its aims, it almost at once perceived its opportunities for rendering useful service, and the necessity for utilizing them. Forthwith, it adopted a code of ethics binding its members, on the one hand, to deal generously with each other, and, on the other, to play fair with the public. No one might join the body without accepting that code, and none might continue his relationship without abiding by it.

It is of course much easier to elaborate ideals of conduct than to live up to them. But the Attic possesses ample evidence of the League's actual fulfilment of its expressed intentions. Some early members who found the rules too drastic have voluntarily withdrawn; others who viewed them as mere scraps of paper have received adequate reminder to the contrary.

Fig. 1 (left) — PROFILE BY I. H. GILLESPIE
Painted in black and white on card. Label on back of frame reads: *I. H. Gillespie, Profile Miniature Painter.* *Size: 2⅝ by 1¼ inches. From the Glenn Tilley Morse collection*

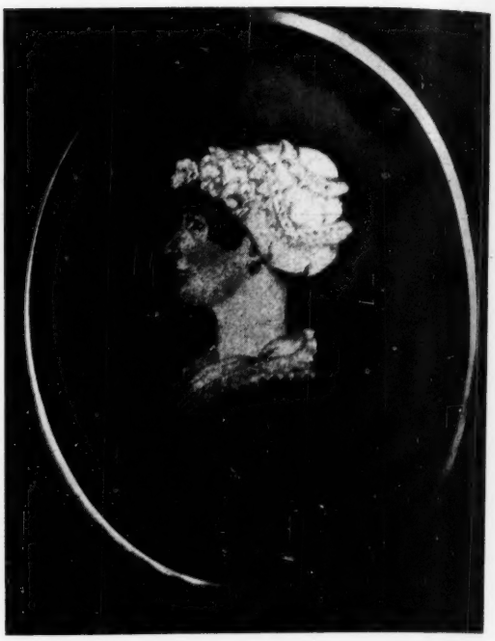


Fig. 2 (right) — PROFILE BY I. H. GILLESPIE
Technique and label similar to those of Figure 1. *Size: 2¼ by 1¼ inches. From the Glenn Tilley Morse collection*

In the matter of relations with the buying public, therefore, the League's policy is clearly defined. As for the privileges which it accords to its own members, they are manifold. Executive offices, under direction of an active committee, have been established at 598 Madison Avenue, New York City. These constitute a general clearing house for information and assistance. Here, as the secretary observes in a note to the Attic, any information that cannot be had in fifteen minutes can certainly be obtained in as many hours. It may cover questions of customer and dealer credit, ways and means of composing differences with port authorities, the reliability of forwarding agencies, the procedure for reaching markets, the proper method of obtaining authoritative appraisals, the best form of fine arts insurance, or sources of supply for needed articles of merchandise.

Fig. 3 — PROFILE BY I. H. GILLESPIE
Painted in brown and gold on card. Label on back of frame reads: *Likenesses Drawn In One Minute by J. H. Gillespie, Profile Painter. Size: 2¾ by 1¾ inches. From the Glenn Tilley Morse collection*

All in all, the Attic wonders that the League membership has not extended far and wide throughout the country, to include every honest and knowledgeable person commercially connected with antiques and the decorative arts. Indeed, full accomplishment of the organization's aims depends upon some such general inclusiveness of personnel. It would be much better for all concerned to have the forces of intelligent righteousness among dealers in the fine arts unanimously concentrated under one banner, and giving support to a single well-advised leadership, than to have them acting independently or in purely isolated associations.

Page Gillespie!

TO THAT inveterate collector, the Reverend Glenn Tilley Morse, the Attic expresses its thanks for the photographs of three Gillespie profiles here reproduced. I. H. Gillespie, as stated in ANTIQUES for February, 1928, was an Englishman, and all of his profiles thus far identified were made in England. Nevertheless, Harold E. Gillingham quotes, elsewhere in this number, the artist's advertisement in a Philadelphia newspaper of 1838. What thereafter became of the man and his later work? Was he so suddenly overcome with homesickness that he packed his belongings and returned to his native land without leaving a single souvenir behind; or was he seized with a sudden distemper which conveyed him untimely to a still more distant shore? At present there is no telling. Perhaps, however, the publishing of Mr. Morse's specimens of Gillespie's work may serve to establish the authorship of some hitherto unascribed profiles of unquestioned American origin. In any event, it may be possible to discover why this one adventurous Englishman failed to share in the American success enjoyed by his compatriots Hubard and Edouart, and by that illustrious Frenchman, St. Memin.

Fig. 4 — EXTENSION DINING TABLE (*early nineteenth century*)
Of mahogany. An English piece following the familiar pedestal form in many respects, but offering unusual features of convenience. *Owned by Edward L. Ryerson, Jr.*

The Hospitable Board

FROM the beginning of polite eating, the construction of the dining table has presented problems. Some prejudice, peep-seated in human nature, seems always to have demanded that the dimensions of the board should correspond to the size of the company. Our earliest civilized ancestors, so we are told, accomplished this end by laying planks on simple trestles as circumstances required. Out of this custom developed the long "refectory" table, a cumbersome type, which presently gave place to the large oval gateleg table, good to look upon, but with its legs so inconveniently disposed as to menace the shins of whosoever failed to approach it circumspectly, and with its curved outline forbidding coöperation with other tables in offering hospitable expansion.

So the gateleg type and its modifications were supplanted by forms which, while capable of joining forces with other similar pieces, nevertheless remained inconveniently leggy. It was not until some genius of the closing decade of the eighteenth century returned to the ancient trestle principle and devised a sectional table whose top rested on central columns supported by splayed legs that true convenience and comfort were achieved.

Even this improved style offered the drawback of multiple units whose storage must have presented difficulties. This objection was finally overcome by the invention of a table with extensible longitudinal members capable of supplying a firm bed for extra leaves, which could be easily housed against demand.

To this class belongs the early nineteenth-century English example here illustrated. As the two end sections are drawn apart, the central support remains fixed, thus giving rigidity to the structure, and permitting the insertion of many additional leaves. Its adjustability is extraordinary. When closed and with leaves dropped, it is 47 inches wide by 55 inches long. Raising the two hinged ends adds better than 22 inches to the length, making a total of approximately 6½ feet — sufficient room for eight persons with well controlled elbows. But that is by no means the whole story. When, on gala occasions, the table is stretched to its full extent, 13 feet and 4 inches intervene between presiding host and hostess.

The Attic considers this form of table so handsome and so practical that it fails to understand why it is infrequently encountered. The specimen under discussion is owned in Chicago by Edward L. Ryerson, Jr., who has permitted its publication. The photograph is by courtesy of Watson and Boaler, likewise of Chicago.

Revised Opinions

MR. VETTER'S article on Dutch flagons, in the December number, has occasioned some slight controversy, which the author wishes to set at rest. For the sake of strict accuracy, he asks that certain of his previous statements be amended to the following effect: first, the Illustrious Brotherhood of Our Lady, said to have been established in the sixteenth century, may trace its actual origin to 1315. During the Middle Ages, it had thousands of members; but, in the sixteenth century, it restricted its numbers, as noted by Mr. Vetter in his article. It seems, further, that, according to the well-known Dutch scholar, Mr. Azijnman, the Brotherhood's sale of some of its pewter flagons was due, not to shortage of funds, as previously reported, but to a plethora of flagons. Second, Mr. Azijnman attributes the flagon illustrated as Figure 239, on page 511, to Nijmegen rather than to Maastricht. It is from the former town that came much of the old Dutch guild pewter.

Notes on Philadelphia Profilists

By HARROLD E. GILLINGHAM

DOCUMENTARY evidence concerning any craft is always interesting to collectors, even though it is but fragmentary. So the intention of these notes is merely to offer some bits of information about Philadelphia profilists — the by-products of research in other lines. As Melville says in *Moby Dick*, "I promise nothing complete; because any human thing supposed to be complete, must for that reason infallibly be faulty."

The price which our ancestors originally paid for having their profiles taken, whether by silhouette cutting or by painting, is a matter of no small moment to those of us who today must give up a considerable sum for the purchase of a single old-time example of the profile art. We read that silhouettes were cut in twenty seconds, and that the charge was fifty cents. In 1824, R. Peale advertised four for twenty-five cents; while other artists painted profile portraits, in colors, at from two to five dollars each. Oval, round, or square, gilt, or black frames could be had at from fifty cents to two dollars each.

William Verstille (1755–1803) thus advertised in the *Pennsylvania Journal* for October 15, 1783:

Mr. Verstille, Miniature Painter, Lately returned to this City from a visit to the Eastern States . . . takes Miniature Portraits . . . at Three Guineas a piece. At Mrs. Fords, in Arch street between Second and Third Streets.

What was his success we know not; but a charge of three guineas apparently attracted few patrons. We hear little more of Verstille, and the directories of the period give no information concerning him.

William Williams advertised in the *United States Gazette* for February 2, 1797: "Warranted Likenesses taken, prices from 10 to 100 Dollars."

A specimen of Samuel Folwell's artistic production is a black, painted profile of General Washington, preserved in the Historical Society of Pennsylvania (*Fig. 1*). It is signed below with the artist's name, *S. Folwell, Pinxt. 1795*. The 1795 has been added later by someone else. Folwell appears to have been of New England birth. When about twenty-eight years of age, he came to Philadelphia. The directory of 1793 gives his occupation as *limner*, and his address as 51 South Third Street. In the 1798 directory, we find "Folwell, Samuel, miniature painter in hair, back of 14 Morovian Alley." In 1799, he reappears at the same address as "miniature painter and hair worker"; while, in the following year, he is listed as "miniature painter and fancy hair worker at the drawing Academy, 14 Moravian Alley." This small thoroughfare was between Arch and Race Streets, west from Second Street. Several writers, in speaking of Folwell, state that, in 1795, his studio was at No. 2 Laetitia Court; but the directories of that year, and of 1797, give "Folwell, Widow, 2 Laetitia Court." No evidence has been found to indicate that Samuel ever lived at that address. His charges for profiles have not been ascertained.

Fig. 1 — PAINTED SILHOUETTE OF WASHINGTON
Signed, *S. Folwell Pinxt.* The penciled date *1795* is a later addition. An exceptionally interesting profile.
Owned by the Historical Society of Pennsylvania

During the second quarter of the nineteenth century, there were, apparently, many profilists operating in Philadelphia, and by 1838 competition among them had become so keen that one offered to deduct omnibus fare from the price of his portraits. Joshua C. Seckel of 142 Chestnut Street, opposite the Theatre, advertised, June 23, 1838: "Small sized Portraits, *including Gilt Frames*, $7.50 — Miniatures for *Breast Pins*, $2.50." In a journal for December 11, 1838, appears the following:

LIKENESSES neatly painted in *Colors*, at the low price of $4 each. — J. H. Gillespie, late of London and New York, respectfully solicits the public to visit his PAINTING ROOM, No. 144 *Chesnut Street*, where his curious Optical and Mechanical Instruments may be examined, and where specimens may be seen.

The Public should not forego the opportunity now offered them, as it is a fact that there is no other professional Painter at present in the United States whose establishment is so well calculated to produce correct and well painted Likenesses at so low a charge.*

The same page of this newspaper carries a competitor's advertisment as follows:

EDMUND BREWSTER, *Portrait Painter*, 37 Wharton Street, *first house above Second Street, on the South side of the way* [Wharton Street is the first street below the Navy Yard]. The Second Street *Omnibusses* run within a short distance of the house, and Mr. Brewster *deducts* (if requested) the *Omnibus Fare* out of the price of PORTRAITS painted by him, for persons coming by that conveyance.

Whether Brewster was a $4 or $7.50 artist we know not, but it is to be surmised that he made up for any deduction.

* The discovery and publication of this advertisement supply an important addition to an incomplete chapter of silhouette history. Mrs. Jackson, in her *History of Silhouettes*, cites three painted profiles by J. H. Gillespie, all of them executed in grayish black with white relief. A similar description would apply to a Gillespie profile found in Dorchester, England, some two years since and here reproduced in Figure 2. Desmond Coke fails to mention the artist. The latter's visit to America is now apparently for the first time since 1838 chronicled by Mr. Gillingham. — *Ed.*

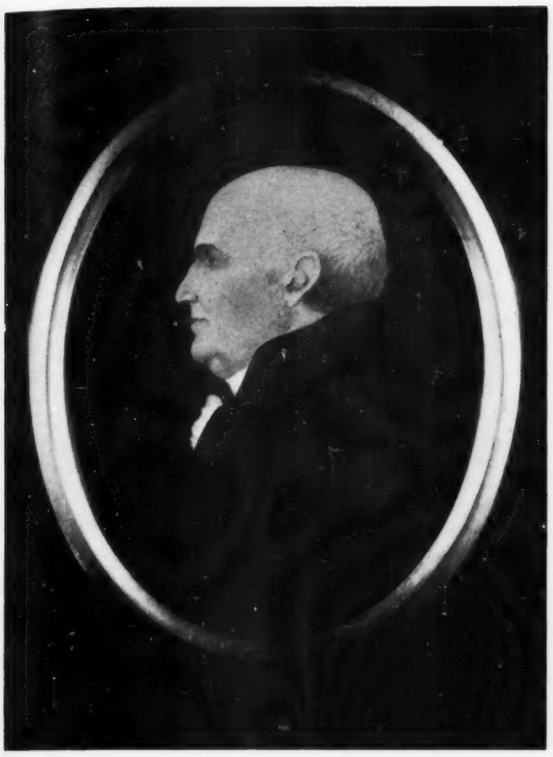


Fig. 2 — MONOCHROME PROFILE OF DOCTOR COULTHURST
Labeled, *I. H. Gillespie Profile Miniature Painter*. Painted in England, as a further inscription indicates, and there found.
Owned by the Editor of ANTIQUES

Fig. 3 — WATER-COLOR PROFILE
Signed, *R. S. Biddle, Artist, 68 Arcade*. A really charming and distinguished miniature.
From the author's collection

Another advertiser is R. S. Biddle, whose notification to the public, copied from the *Public Ledger* of June 23, 1838, reads:

CORRECT MINIATURE AND PROFILE LIKENESSES taken by *R. S. Biddle*, at No. 68 ARCADE, West Avenue, 2nd. Story. — R.S.B. returns his thanks to those Ladies and Gentlemen who have patronised him the past season, and trusts that his improved style of finish will insure him a continuance of favors.

Ladies and Gentlemen may be taken at full length, if they wish, choosing their own costume.

Miniatures correctly *copied*.

Our first knowledge of Biddle is derived from the above advertisement, which was continued from June 21 to July 4, 1838. We find his name likewise in the directories of 1839, 1845, and 1846 as "portrait painter"; while the directory of 1848 gives his occupation as "druggist, at 13th St. and Ridge Road." Then for three years his name disappears, but, in 1852, we discover his address as "China Store, 204 Ridge Road." Evidently he had shifted from drugs to china in the same location. By consulting probate records, we learn that the will of "Robert Stone Biddle,

Fig. 4 — CHESTNUT STREET IN 1851
Showing the north side between Sixth and Seventh Streets. Two avenues penetrated Doctor Jayne's Arcade. On the second floor, above the west avenue, Biddle's studio was located.
Owned by the Historical Society of Pennsylvania

Fig. 5 (left) — HOLLOW-CUT SILHOUETTE OF JOHN BROADBENT (*c.1825–1833*)
Stamped in oval, *Day's Patent.* A good example of the work of a versatile profilist.
From the author's collection

Fig. 6 (right) — HOLLOW-CUT SILHOUETTE
Signed, *By H. Page, 1816.* Stock and shirt front indicated faintly in pencil.
From the author's collection

Figs. 7 and 8 (below) — PAINTED SILHOUETTES OF DOCTOR THOMAS J. YARROW AND MRS. YARROW (*1834*)
Both are signed, *Day Fecit.* Chinese white has been used as an embellishment upon the black of the heads and garments.
From the author's collection

formerly of Wooten Underedge, County of Gloucester, England," was proved January 20, 1858. No occupation is mentioned, nor is any real estate bequeathed to the only heir, the testator's wife, Mary. The appraisal of the estate includes "Mdse., Queensware and Second Hand Goods" valued at $50. As only one R. S. Biddle is mentioned in the directories or wills from 1830 to 1880, it is reasonable to assume that the erstwhile portrait painter twice changed his occupation and moved northwestward.

In the collection of the Historical Society of Pennsylvania is a drawing, dated *1851*, by B. R. Evans. It depicts the Arcade Building, which at that time stood on the north side of Chestnut Street between Sixth and Seventh Streets (*Fig. 4*). Entering the west avenue of the Arcade may be seen a young man. Quite possibly he is proceeding to "No. 68, 2nd. Story," and perhaps the water-color profile reproduced in Figure 3 is the souvenir of his visit to the studio of R. S. Biddle.

The profile portraits of Doctor Thomas J. Yarrow and Lucy Yarrow, his wife — named and dated *1834* on the back — are by another Philadelphia artist, Augustus Day, who has signed his work in pencil, below the bust, *Day Fecit.* Both are painted in black, decorated and embellished with white, as is quite noticeable in Mrs. Yarrow's dress, necklace, hair, and high tortoise-shell comb (*Figs. 7 and 8*). Another Day portrait is the hollow-cut silhouette of John Broadbent, a merchant of Philadelphia in 1829, at 45 Old York Road. It is stamped, below the bust, *Day's Patent,* in a pointed oval with two crossed brushes tied in its centre. This work was found among some family silhouettes which the writer inherited several years since. The pictures of Doctor and Mrs. Yarrow were secured from an antique dealer in Chester County, Pennsylvania.

Remembering the versatility of our early craftsmen, we are not surprised to find the Philadelphia directories of 1820–1821 listing Augustus Day as "carver and gilder at 22 Cherry Street"; while, in 1824, his occupation has shifted to that of "looking glass maker at 124 North Third Street." In 1829, he is listed as a painter at 322 Vine Street, and, five years later, at 54 Duke Street.

The hollow-cut silhouette of the young man of Figure 6 who faces to the left is marked below, in neatly written script, *By H. Page, 1816.* On the edge of the paper, now hidden by the glass, is again written, in the same hand, *H. Page.* It is worthy of note that, in this, only the head and coat are cut out of the white paper, while the stock and shirt front are indicated by pencilings, now somewhat faded. On the back of the frame is written, *General Harris, by H. Page, 1816;* but search has thus far failed to produce further information concerning that military gentleman. Nor has any record or even mention of H. Page been unearthed. Perhaps some reader of ANTIQUES may be able to shed a ray of light upon his career.

The Wesleyan Wainscot Chair

By Luke Vincent Lockwood

RECENTLY, special attention has been called to a wainscot, or great, chair which Wesleyan University of Middletown, Connecticut, has possessed certainly since 1836. In that year, the *Alumni Record* of August 26 published the following:

> About this time the "Governor's Chair" of Connecticut, made of carved oak, brought from England in 1629 and used in the inauguration of the younger Winthrop, came into possession of the College; this was used as the President's chair in Peithologian Hall; it is now deposited in Rich Hall.

The tradition that this chair came from England is disposed of by the fact that it is made throughout of American oak.

The chair is well designed, and is executed much better than the few other American wainscot chairs known. Across the top of the back is a series of gouges, so finished as to resemble an arcade. The lower rail of the back and the upper rail of the under part are cut in a rope design. Originally there were a cresting and finials at the top, which are now missing. The ornament on the panel consists of a centre rosette of seven petals surrounded by three circles about which are carved eight similar rosettes. Four others finish the corners, and, in the spaces between these, small pellets occur. On the stiles at the back, and upon all four stretchers, appear two parallel series of molded rabbets of unusual design, consisting of a half round and a cyma. Strange to say, this rabbet gives a clue to the maker of the chair. It must be borne in mind that, in the seventeenth century, in this country, tools, and especially rabbet planes, were expensive and scarce. The writer's experience is that most of them were crude, homemade affairs, such as those used on the so-called Hadley chests. The plane used on this chair, however, is quite elaborate and it is doubtful that many like it were employed.

Fig. 1 — The Wesleyan University Chair (*c. 1662*)
Of American oak. Its making is ascribed to Disbrowe of Hartford. Said to have been used by Governor John Winthrop, Jr., of Connecticut; now occupied, on state occasions, by the President of the University. It is the belief of William B. Goodwin that this chair may have been made for the ceremonies accompanying the reception of the Connecticut Charter brought from England by Winthrop in 1662.

In Hooker's Company, which settled Hartford, Connecticut, was a cabinetmaker named Nicholas Disbrowe. He opened a shop and plied his trade in that town until his death, in 1683. He thought so highly of a chest which he built for the daughter of a Secretary of the Colony that he wrote on the back of the lower drawer, "*Mary Allyns Chistt Cutte and joyned by Nick. Disbrowe.** On the stiles of this chest, at either end, are moldings cut by a rabbet plane which are identical with those on the Wesleyan chair. The writer has seen several other chests by Disbrowe, and invariably they carry the same molding.

The conclusion is almost irresistible, therefore, that this chair was made by Nicholas Disbrowe of Hartford. The tradition that it belonged to Governor Winthrop may easily be true, for he was at Hartford during part of the very period when Disbrowe worked there. If the writer's conclusions are correct, this is the only wainscot chair made by Disbrowe so far discovered.

* For a discussion of this chest, see Metropolitan Museum *Bulletin*, Vol. XVIII, No. 5, May, 1923; likewise Antiques for September, 1923, p. 114; and Lockwood's *Colonial Furniture in America* (new edition), Vol. I, p. 335. It is to be noted that the centre carved panel of the chest alluded to reveals a rosette closely resembling those on the back of the Wesleyan chair. — *Ed.*

Copyrighted by A. S. Burbank

Fig. 2 — The Governor Edward Winslow Chair (*c. 1635*)
Of American oak. Perhaps made by Kenelm Winslow, who had an estate at Marshfield near that of his brother, Governor Winslow. The scrolled and beveled skirt of the seat frame should be noticed.
From the Pilgrim Society at Plymouth

Fig. 3 — English Wainscot Chair (*early seventeenth century*)
Brought to America by the Dennis family, *c.* 1660–1680. The rectangular front posts seem unusual. A somewhat similar chair is owned by the Danvers Historical Society. (See Nutting's *Furniture Treasury*, Number 1794.)
From the Pilgrim Society at Plymouth

A Note on American Wainscot Chairs

By Homer Eaton Keyes

ALL, or virtually all, of the known American wainscot chairs of New England provenance have been published by Wallace Nutting in his *Furniture of the Pilgrim Century* and his subsequent *Furniture Treasury*. The recent rediscovery of the splendid chair belonging to Wesleyan University, however, has awakened sufficient fresh interest in these early specimens of furniture to justify some further picturing of already familiar examples.

As for wainscot chairs in general, it may be said that in type they are no older than chairs constructed of heavy turnings. The latter form appears to have been independently developed; in short, it was never anything but a chair. The former, on the other hand, perhaps evolved from a chest to which a board back had been attached. This, in turn, first elaborated into the aspect of a canopied throne, was later simplified to the familiar chair with paneled back, heavy open arms, and turned legs connected and strengthened by means of stout stretchers.

Wainscot chairs were made in England, of oak, from about 1570 until 1660 or even later. It was inevitable that they should likewise have been made in America during early Colonial days. Since, by tradition, such chairs were akin to thrones and were viewed as essentially seats of authority, it is not strange that surviving examples may frequently be traced to the original ownership of persons of commanding position in the community.

There are certain features which distinguish American wainscot chairs from their English prototypes. First, there is the material. Both English and New England wainscot chairs were built of oak. According to William B. Goodwin of Hartford, to whom we are indebted for extended notes on this topic, two kinds of oak were favored for furniture during this early period in America: white oak of every type; and red oak, a much softer, more spongy, and closer grained wood than the white. In England, white, red, and brown oak were used. The trained eye will readily distinguish all these English varieties from their American analogues.

But, if doubt exists concerning the identification of a chair by its wood, recourse to considerations of style may prove helpful. Since wainscot chairs were always looked upon as important pieces of furniture, their English makers spared no pains in embellishing them with inlay and carving. Known American examples, with few exceptions, incline to be niggardly of carving other than an occasional simple molding, though the form and proportion of the turnings of front legs and arm posts often testify to well considered skill.

Fig. 6 (below) — THE ABRAHAM PIERSON CHAIR
Used by the first Rector of Yale University when that institution was located at Saybrook. This community was founded by John Winthrop, Jr., who came from Ipswich, Massachusetts. The scrolling beneath the seat frame, though different from that of Plymouth chairs, seems reminiscent of it. The two-panel back, however, is a differentiating feature and allies the chair with that of Governor Leete. Probably of Connecticut make. Mr. Goodwin believes it the work of Charles Gillam of Saybrook.
From Yale University

Fig. 4 (above) — THE GOVERNOR ARNOLD CHAIR (*c. 1663*)
The remains of an important piece. The beveled scrolling attached to various members and the split baluster on one of the stiles suggest Plymouth workmanship, perhaps that of Kenelm Winslow. A very similar chair is shown in Figure 5. Supposed to have been made when Arnold received the Royal Charter granted by Charles II to the Rhode Island Colony.
From the Newport Historical Society

Fig. 5 (above) — PLYMOUTH CHAIR (*c. 1650*)
The scrolling of various members after the manner illustrated in Figures 2 and 4 relates this chair to those numbers. The serrations about the seat and across the lower edge of the cresting associate it with Plymouth chests, thus substantiating the attribution of this item and those of Figures 2 and 4 to Plymouth. This chair is extensively restored.
From the Metropolitan Museum of Art

From the standpoint of construction, American wainscot chairs follow both of the familiar early English methods: that in which the ends of the upper rail of the back are firmly tenoned between the enclosing stiles; and that in which the rail extends across the top of the stiles like a kind of decorative architrave. Some English writers claim a later date for the second form than for the first; though locality may well have counted more than time in the development of each. Doubtless in the case of American wainscot chairs, we must, in each instance, attribute stylistic peculiarities to the persistence of English home-town traditions in the work of the individual craftsman rather than to chronological influences.

A characteristic which seems undeniably to differentiate certain American chairs from all English examples is the treatment of their paneling. A careful search among many photographs of English chairs has revealed no seventeenth-century specimen in which the panel of the back is not sunk below the plane of its framing members. The wide surface thus

Fig. 7 — THE THOMAS ROBINSON CHAIR (*mid-seventeenth century*)
Owned by Thomas Robinson, who moved from Hartford to Guilford, Connecticut, in 1639. A tape loom has been sawed in the back panel. Probably made in Guilford, Connecticut.
From the Morgan Memorial, Hartford

exposed is usually carved. In contrast to this technique, the backs of not a few American chairs display fielded panels, as if their makers felt under the necessity of supplying some decorative substitute for carving. In the case of the Wesleyan chair, the back panel is both fielded and carved, an exceptional handling, which, aside from other indications, would point to an American origin for the piece — though it would be far from constituting complete proof.

Thanks very largely to the good offices of Mr. Goodwin and of George D. Seymour, it has been possible to bring together illustrations of half a dozen important wainscot chairs which are generally accepted as of American origin. Attempts to discover a fully satisfactory basis upon which to group them have, however, not been altogether successful.

In certain respects, the Winslow item from Plymouth should be given first consideration (*Fig. 2*). It has good turnings and throughout betrays the hand of a practiced joiner. The cresting over the stiles and the scrolling under the seat frame seem faintly to relate this specimen to the chair of Figure 6, which once accommodated the form of the first Rector of Yale University. Yet the latter is crude when contrasted with the Winslow item, and its double-panel back is hardly suggestive of comfort. Among surviving American wainscots, indeed, the palm for finished craftsmanship must be awarded to the Winslow chair and the Wesleyan chair. It is noteworthy that both are attributable to cabinetmakers of recognized skill and repute.

Doubtless the Governor Benedict Arnold chair of Figure 4, were it in somewhat less dilapidated condition, would qualify among the best examples of its type. Assuredly it was one of the most ornate. To judge by the tenon still rising from one of the stiles, it once boasted an extended horizontal cresting. Baluster turnings similar to those on Plymouth chests adorn its stiles; a beveled, scrolled skirt finishes the lower rail of the back, the seat rails, and the front stretcher. The side stretchers are likewise scrolled. The molding about the seat is set off with a bead and reel ornament.

Closely allied to this monumental example is a chair now in the Metropolitan Museum (*Fig. 5*). Though coarser in both material and treatment than the Arnold throne, it shows much the same handling of the lower rail of the back and of the seat frame. The serrations along the lower edge of the cresting and about the seat are so similar to those

Fig. 8 — WAINSCOT CHAIR WITH CRESTING (*c. 1650*)
Found on Long Island, but possibly of Connecticut origin. The fielded panel of the back, while by no means unusual in American wainscot chairs, seems to be confined to specimens in this country. It appears to occur largely in communities which may have felt the influence of European-Continental modes.
From the Morgan Memorial, Hartford

encountered on certain Plymouth chests as safely to place the piece in the category of Plymouth furniture.

To the chairs of Figures 6 and 7, a Connecticut history attaches; and that of Figure 8, though, according to Wallace Nutting, found on Long Island, may have come from a similar locality. The narrowed stiles, squared rear legs, and elaborated turnings of this last, moreover, like those of the Governor Leete chair of Figure 9, seem to reflect the maker's striving for an unwonted refinement and elegance of design. The final chair of the series, discovered by Mr. Goodwin in Virginia, apparently occupies a category of its own.

It is probable that many of these American chairs originally bore some sort of ornamental cresting on the back between the stiles. Whether or not the stiles themselves were normally decked with turned finials, we cannot say. Those of the Governor Leete chair terminate in scrolls suggestive of Yorkshire practice. In this instance, however, the vertical members of the back are comparatively slender and lend themselves readily to decorative treatment. Ordinarily, in American work, they are too broad to be satisfactorily topped with any form of scroll or knob. This circumstance seems to point to an additional means of identifying wainscot chairs of American origin. The great majority of English chairs constructed with broad stiles display a cresting carried completely across those uprights, whereas narrow English stiles usually terminate in finials, between which the cresting is confined.

Fig. 9 — The Governor Leete Chair (*c. 1660*)
Further evidence that wainscot chairs were made almost exclusively for important personages. This chair is unusual in its relatively high back, with two panels, and its refined turnings, which latter appear to reflect Stuart influences.
From the Henry Whitfield State Historical Museum, Guilford, Connecticut

Fig. 10 — Virginian Wainscot Chair (*seventeenth century*)
Of southern white oak with strongly raised back panel, crude arms, and legs of rectangular section. It is perhaps significant that these features occur in a chair hailing from a part of the country numbering many settlers from the Continent.
From the collection of William B. Goodwin

American wainscot chairs, on the other hand, with few exceptions, exhibit broad stiles with either type of cresting. It would be dangerous to generalize extensively on the basis of this observation; but the point is worth bearing in mind, to be substantiated or rejected as opportunity for further study presents itself.

The making of wainscot chairs in New England appears to have ceased, at the latest, during the last quarter of the seventeenth century. Among Pennsylvania folk, a somewhat similar chair, constructed of walnut, may have continued slightly longer in favor. The Pennsylvania items may, in themselves, be as interesting as their New England relatives; but they lack the solemn and sturdy grandeur of the latter, and, in so far as we know, are devoid of any such rich personal and historical associations.

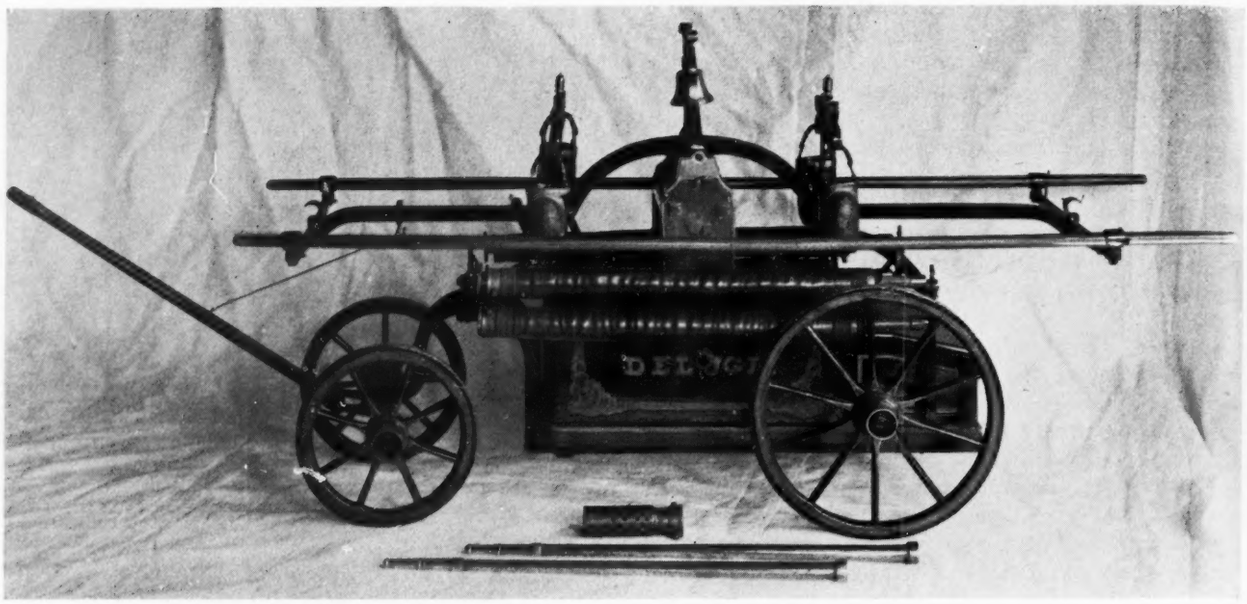


Fig. 1 — Model of Patent Fire Engine
Made by W. C. Hunneman. This was the first suction fire engine in this country. The patent was purchased in England.

The Man Who Made Brass Works for Willard Clocks

By Mabel M. Swan

In the second half of the eighteenth century, the old North End of Boston teemed with a thriving group of artisans: coppersmiths, pewterers, silversmiths, goldbeaters, goldsmiths, and brass founders, some of whom had come from England. It was here that Paul Revere added the trade of coppersmith to his already firmly established business — silver- and goldsmithing. Among his numerous apprentices was William C. Hunneman (*1769–1856*), who learned to make andirons, bell-metal skillets, huge brass kettles, bells of all kinds, warming pans, candlesticks, copper teakettles, and many kinds of heavy hardware.

After serving his apprenticeship with Revere, Hunneman went into business with Martin Gay, a brass founder on Union Street, with whom, according to his old day book, he also boarded and lodged: "By my Boarding and lodging from 15 April 1793 to September 15 1797 is 230 weeks, deduct 3 weeks absence is 227 weeks & 2 days at $3." But the partnership was not particularly successful. Martin Gay was a Tory, who, banished from the Colonies, in 1776, had subsequently returned to the United States, only to find the prejudices of the Boston Whigs too strong to permit them to patronize a former follower of the King.

Fig. 2 — A Pair of Fire Buckets (*1799*)
Made by Hunneman.

Hunneman stood the strain as long as he could, and then set up in business for himself. His ledger of 1797 proves the wisdom of this step. Later on, the contracts which Paul Revere helped him to secure for supplying the bolts, spikes, pumps, and other apparatus for the United States frigate *Constitution*, while she was building at Edmund Hart's shipyard in the North End, added materially to his prosperity. Still later, in 1801, after Paul Revere had completed his mill in Can-

Fig. 3 — Brass Andirons
Made by Hunneman.

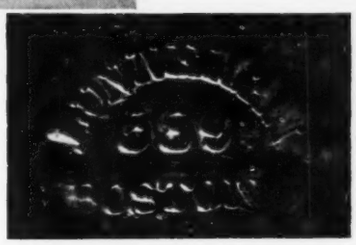


Fig. 4 — Hunneman's Mark on the Andirons

ton, Massachusetts, for the rolling of copper into sheets, and was delivering to the government sheet copper for covering the bottoms of seventy-four new gunships, William Hunneman received several contracts for outfitting the vessels which were being prepared for the Tripoli expedition.

One entry for the *Constitution*, in 1802, is as follows:

United States Ship *Constitution*	Dr.
For tining 2 large Copper Kettles Covers for ditto	$36
1 New Brass cock for ditto	10
1 new ditto screw for do	5
3 do covers for do	8
Cleaning Repairing her Cabin Stove	12

Another interesting entry records the purchase by Hunneman of seventy-three pounds of old copper *from* the *Constitution*. But the balance was strongly the other way. In 1803, one entry alone registers a bill amounting to $691.51 for hinges, nails, hasps, cogs, bolts, measures, etc., supplied to the veteran frigate. Other ships which he equipped with similar materials were the *Argus*, the United States gunboat *Number 12;* the bomb ketch *Mt. Etna*, and, again, in 1812, the *Constitution*, *Chesapeake*, *Frolic*, *Wasp*, *Independence*, the "Brigg" *Enterprise*, and the *Hornet*.

But the business of a coppersmith in those days was not confined to such large contracts. In the intervals between ship jobs, Hunneman made brass candlesticks, andirons, warming pans, teakettles, house, clock, and sleigh bells, and huge brass kettles similar to those which, in 1721, Shem Drowne, the clever coppersmith of Anne Street, had hammered into the old weathercock that, for a century and a half, marked the course of veering breezes about the tower of the New Brick Church in the North End, and breasted many weathers.

Although his ledger shows that Hunneman bought and sold pewter in large quantities, the only record of any pewter articles made by him is that of pewter and britannia spoons. Many entries, however, note that he sold pewter to Robert Crocker, a pewterer and brass founder originally from Barnstable, who carried on a business at the South End of Boston.

By piecing together old ledger entries with previously known facts, we are gaining steadily in knowledge of the North End craftsmen. One of the most interesting revelations is that of the coöperation and good fellowship existing between this group and the Roxbury community of clockmakers. In those days of horse transportation, distances were much greater than now; but, nevertheless, the Hunneman ledgers bear testimony to much work done for the Willards.

Doubtless the association thus begun led Hunneman, in 1810, to establish a brass foundry in Roxbury. Three years later, he purchased the estate of Aaron and Charles Davis close by. Today the constant roar of elevated trains and the rattling of trucks on paved streets in that section are not conducive to visualizing the scenes of a century ago; but, if you go up Mt. Pleasant Avenue one block, until you reach a high iron fence, you will find an old-fashioned garden, quite as it was in olden days. And there you will need very little imagination to picture the tall, spare figure of William Hunneman, with white stock and black cutaway coat, stooping to pick a belated rose or to crush a sprig of mint in his fingers. For this lovely old place was once his. Here, in 1813, he found himself in the midst of a most unusual group of men, including the Willards, William Cummins, Elnathan Taber, William Fiske, John Doggett, Samuel Williams, John R. Penniman, and many other well-known craftsmen.

In John Ware Willard's book, *The Life of Simon Willard*, attention is called to the fact that the name of the brass founder who made the castings for the Willard clocks has never been authoritatively known, but that the Willard family have always supposed it to have been Paul Revere. At one time, this may have been the case; but Revere died in 1818, and already, in 1815, Hunneman was

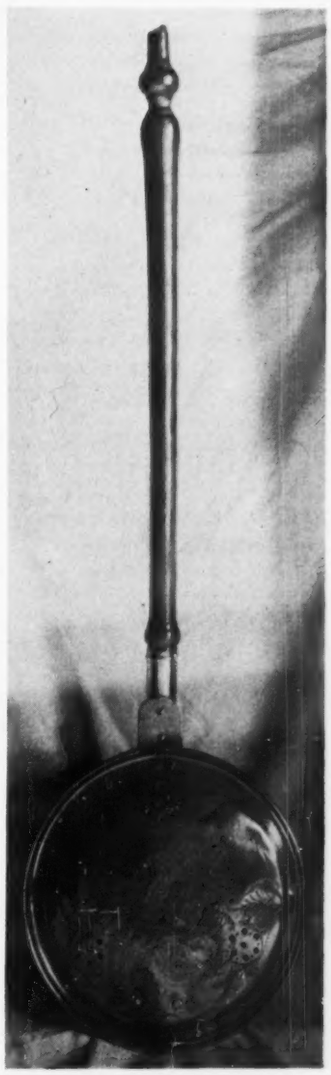


Fig. 5 — Brass Warming Pan
Made by Hunneman.

Fig. 6 — A Variety of Kitchen Utensils
Made by Hunneman.

much engaged in supplying his clockmaking neighbors. Here are a few entries taken from his ledger for that year:

Aaron Willard	Dr.
for 32 hrs clock work @ .50	$16.37
6 do do	3.13
Aaron Willard	Dr.
70 hrs clock work	$35
Aaron Willard	Dr.
for 6 lbs of brass	$2
Simon Willard	Dr.
for 6 hrs Clock work	$3
Aaron Willard	Dr. $12
for 12 setts of brass timepiece works	$10.84
Simon Willard	Dr.
for 2 setts of large brass Clock works	$93.50

He also made the works for many of William Cummins' and Elnathan Taber's clocks:

Wm. Cummins	Dr.
for 12 Circles and Side ornaments	$7.37
12 setts timepiece works	$10.

The following are a few among many interesting entries of this period:

John Molineux	Dr.
for 12 b'l'k lead potts	$9.
Wm. Cummins	
for 1 Clock circle	
Wm. Fiske	Dr.
for 8 hrs brass work	$4
(52 pieces)	
J. W. Revere	Cr.
by bill of copper	$82.25
Martin Whiting, Esq.	Dr.
for 1 new Patent Fire Engine	$450.
for 50 feet of hose	50.
for 2 pair Brass Screws	8.
for Fire Hook & chain	12.
for 21 pr Fire Bucketts & painting	6.
for 1 box & Matts	4.
Insurance	9.75
Joshua Westherlee	Dr.
for 135 old candlemoulds	
Wm. Dean	Dr.
for 1 pr Silver plated Candlesticks	$2.

So, gradually, the account books of various craftsmen are shedding increasing light on the manufacturing methods of Simon Willard and his contemporaries. Once we pictured these men as universal geniuses, who not only fashioned the mechanisms for their timepieces, but devised the cases which enshrined them, and set the patterns for painted dials and decorated glasses. Now we are beginning to realize that artisan communities like that of Roxbury were the natural outgrowth of a division of labor which brought together many men representing many separate and yet related crafts. In Antiques for March, 1929, we learned of William Doggett's contribution to the success of the Willards and of other local clockmakers. And now Hunneman's ledgers have revealed yet another participator in their enterprises. Such fresh information, however, does not detract from the reputation of the Willards. It serves only to make the achievements of those men seem possible.

Fig. 7 — Gay and Hunneman's Mark
Used during a partnership which lasted from 1793 to 1797.

English Furniture for the Average Collector

By Captain Ivan A. Jacobs

THE dollars and cents difference between English furniture that is good and that which is better is not so much dependent upon proportion, line, quality of material, or inherent grade of workmanship, as upon degree of elaboration. From the time when the publications of architects and master cabinetmakers laid down specific rules of proportion and established fundamental elements of design, there remained little opportunity for the well-trained cabinetmaker to go very far astray, whether he dwelt in city or in rural town. He had neither to invent nor to adapt: forms, measurements, proportions were all provided for him. He could do little more than add or subtract elaborations in the way of carving and inlay, or of galleries and fretwork. Usually he chose to subtract. As a result, we have today a great deal of thoroughly pleasing eighteenth-century English furniture which fails of recognition among the masterpieces only because, having been made for the well-to-do country folk and modest merchants instead of for the aristocracy, it is devoid of expensive and ostentatious frills and furbelows.

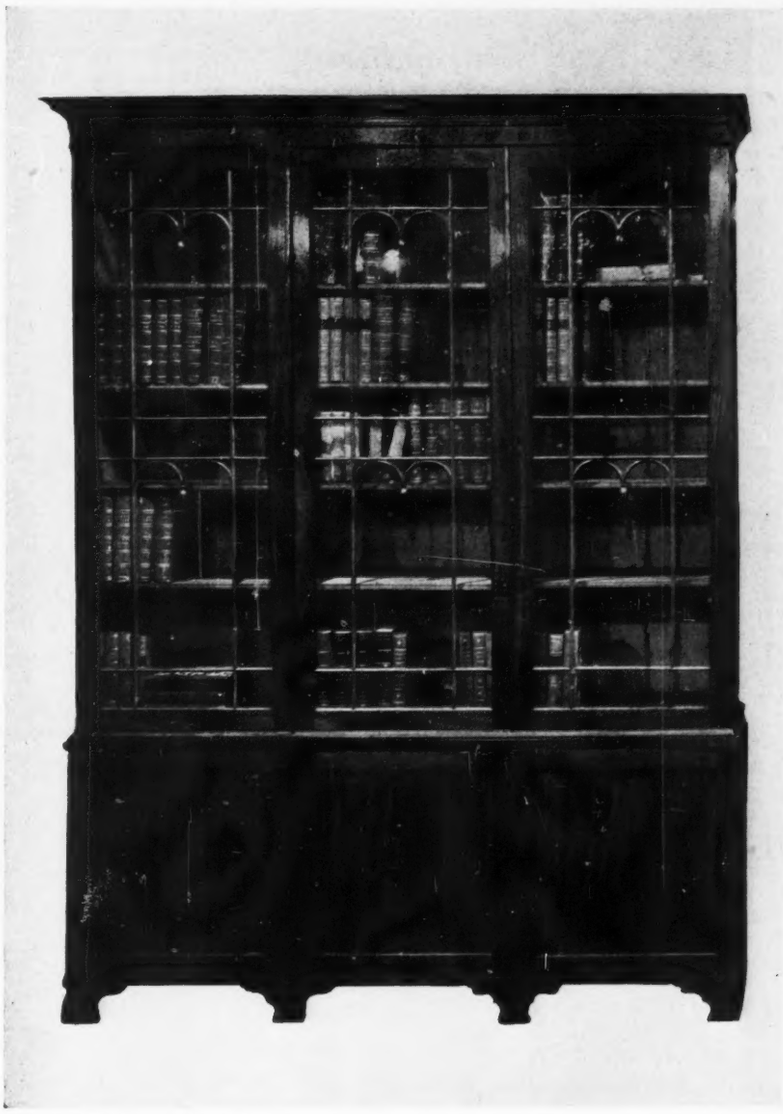


Fig. 1 — Bookcase (*c. 1780*)
One of a pair. Relative lateness is indicated by the lack of molded edges and the pattern of the glazing. The fairly large areas of clear glass render such pieces quite as desirable for porcelain cabinets as for bookcases and make them attractive adjuncts of the living room.

This is well illustrated in the case of English cabinets of one kind and another, such as glazed secretaries, bookcases, and corner cupboards. Articles of this kind in mahogany are singularly hard to find in American furniture, particularly that made before 1780–1790. The great majority of American secretaries dating prior to the Revolution are equipped with paneled, instead of glazed, upper doors. English secretaries, on the contrary, after the Queen Anne period are quite likely to have glass doors, behind which porcelains, curios, or fine books are at once visible and well protected.

In the matter of corner cupboards, American preference from early times leaned toward the built-in type — part and parcel of the architecture of the room. The English tendency, on the other hand, was to view this cupboard as an article of movable furniture. The same thing is true of bookcases.

Whether or not these individual peculiarities are attributable to native methods of domestic building, I hesitate to say. It is, however, evident that the American employment of wood in house construction lent itself much more readily to all kinds of built-in work, such as bookcases, cupboards, and shelves, than the English system of working in brick and stone.

For that reason, in the present era of concrete apartment houses, the city dweller, at least, finds himself largely dependent upon English sources for the kind of furniture that will accommodate his *lares* and *penates*. So this month I am illustrating a few specimens of English tall pieces. Aside from their convenience, such articles are decoratively desirable, both because of their impressiveness and because their height serves to break otherwise monotonous horizontality. There is something inspiring about vertical lines; something depressing about unrelieved horizontals. The needed verticality in a room may be supplied by architectural adornment. If it is not, the tall cabinet becomes almost a necessity.

Fig. 2 — SECRETARY WITH GLAZED BOOKCASE TOP (*c. 1760*)
A dignified and well-proportioned piece in mahogany, with simple and agreeable brasses. The recurrence in English glazed doors of the thirteen pane arrangement should dispose of the tradition that this glazing pattern symbolizes the thirteen American Colonies.

Fig. 3 (below) — CORNER CUPBOARD (*c. 1760*)
An attractive small piece with an unnecessary pediment. The fan arch above the angular glazing of the door is an unusual attribute, which, if not entirely convincing from the æsthetic standpoint, nevertheless lends the piece individuality.

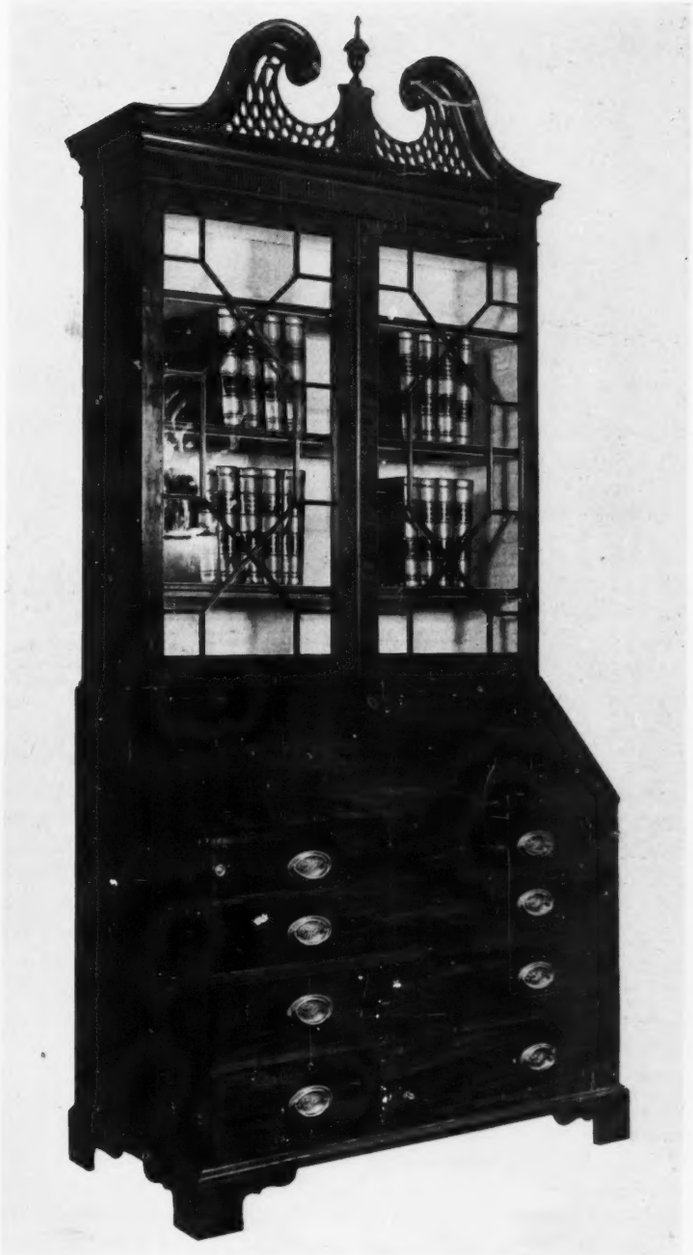


Fig. 4 (below) — CORNER CUPBOARD (*c. 1780*)
Here the pattern of the glass betrays an effort to escape from the thirteen pane Chinese fret of an earlier day. The flame figure of the panel and the cross-banded veneer of the doors are further indications of the later period. Well adapted to the display of a few fine porcelains.

Fig. 5 — SECRETARY WITH GLAZED BOOKCASE TOP (*c. 1790*)
In many respects similar to the example of Figure 2, but exhibiting a more brilliantly figured mahogany, whose effectiveness is in part due to the employment of veneers. Barring this feature and the character of the brasses, the piece might have been made as early as 1770.

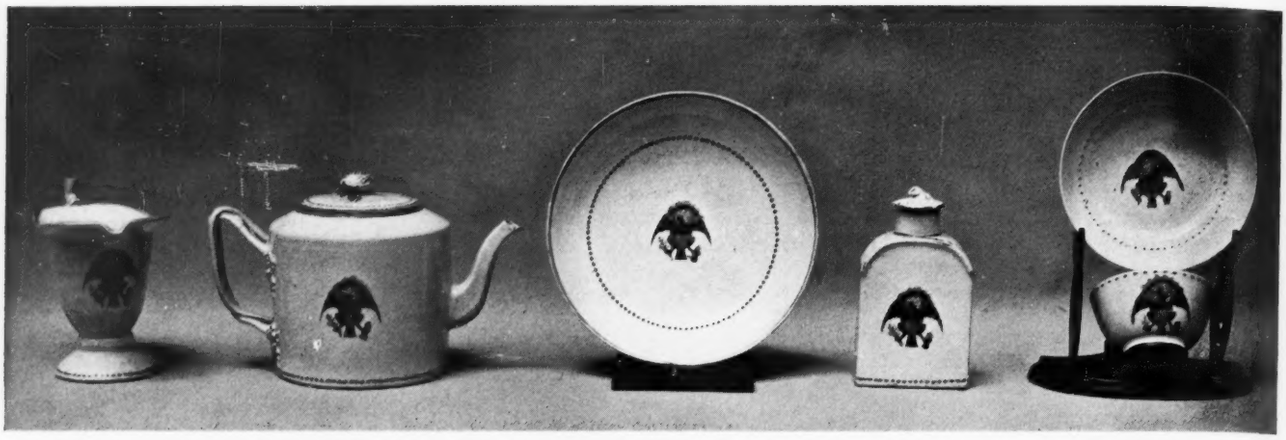


Fig. 1 — AMERICAN EAGLE TEA SET
Decorated with the armorial design listed below as the first form of Type I (*Fig. 2a*).
From the Edward A. Crowninshield collection

American Eagle Lowestoft

By HOMER EATON KEYES

AMERICAN collectors of Chinese Lowestoft are primarily interested in acquiring specimens of the ware which carry decorations of exclusive American significance. We have already pointed out that pieces edged with blue and displaying a pseudo-armorial shield are not properly included in this Simon-pure category; for such manner of ornamentation was virtually as popular abroad as in our own country. There are, however, a number of designs whose inspiration is beyond question. For example, the Cincinnati pattern, discussed in ANTIQUES for February, 1930, was made almost solely for American consumption, and at the instance of a highly restricted patriotic organization. It is the American-market Lowestoft *par excellence*.

Quite as obviously intended to appeal to the political susceptibilities of our ancestors, although, in so far as may be judged, quite unrestricted in its utilization, was the porcelain decorated with an eagle, either in crude approximation of the wide-winged bird of the United States arms, or rendered more or less independently of the armorial form.

It is unfortunate that we have no adequate record of the method of dealing between American mercantile agents and Chinese ceramic decorators. Captain Samuel Shaw, we know, personally sought out a capable Chinese artist, and strove with him in the delineation of a Cincinnati emblem that should be correct in detail and thus possessed of a genuine official significance. But concerning the genesis of the United States arms as a decorative motive on Oriental ware no information is forthcoming.

The point is perhaps of no great moment, except for the fact that the depiction of the Cincinnati emblem is accurate, whereas the contemporary Chinese rendering of the United States arms is quite otherwise. The design is armorial rather by implication than in fact: so much so as almost to force the conclusion that its making was initiated by the Chinese merchants rather than by their patrons, and that the ware itself never enjoyed any recognized status in American governmental circles. It was, in short, turned out commercially for an uncritical popular market. Judging by the frequency with which specimens appear in salesroom and shop today, it must so far have fulfilled expectations as to be imported in large quantities, ordinarily in the form of tea services, and of individual pieces, such as tall mugs and vases.

On the whole, this armorial eagle is a rather sorry looking bird, far more closely resembling an English sparrow than the fowl of freedom. Usually painted in reddish brown or sepia against a sunburst background, and touched with gold, it is represented with one clawed foot grasping a bunch of arrows, while the other brandishes a leafless twig of laurel. Upon its breast reposes a shield, which may be treated in any one of three different ways: first, striped in approximation of the shield of the official arms of the United States; second, filled with a monogram or cypher; third, filled with a floral decoration. Occasionally this shield is colored, at least to the extent of displaying stripes of alternating red and white.

A variant of the sparrow eagle is depicted without a sunburst and with the shield in the red, white, and blue of the United States. Its laurel branch, instead of appearing as a leafless twig, burgeons with green. Moreover, it is clasped in the bird's left claw while the arrows are held in its right — a reversal of the normal order.

These various treatments are pictured in the accompanying illustrations (*Fig. 2*). In one of them, it is to be observed, the artist has rendered his bird in full gold rather than in sepia — a rather special bit of magnificence.

Whether or not it is possible to list the borders which occur in conjunction with this motive on Chinese Lowestoft, we cannot say; but we doubt that any rule was invoked. Invariably, however, such borders are narrow and far from elaborate.

Granting, as seems inevitable, that these armorial eagles were quite unofficial, and that their production lacked the careful oversight which ensured the satisfactory rendering of European coats of arms and of the Cincinnati emblem, we meet a somewhat difficult question. From what originals

a.

b.

c.

d.

Fig. 2 — Eagles of the Arms of the United States (usual "sparrow" form)
a, Striped shield; *b*, monogrammed shield; *c*, floral shield. Normally painted in brown, or sepia, and gold, though occasionally with shield in colors. The eagle of *b* is, however, in full gold. *d*, Variant eagle without sunburst, with colored shield, and with arrows and laurel reversed.
Ownership: a, from a coffeepot in the Rhode Island School of Design; b, from a pitcher in the Henry Forbes Bigelow Collection in the Boston Museum of Fine Arts; c, from a cup in the Henry Forbes Bigelow Collection; d, from a bowl loaned to the Metropolitan Museum

did the Chinese copyists derive their curious conception of the American arms? R. T. H. Halsey, in *The Homes of Our Ancestors*, suggests that United States coins carried to the Orient by American sailors may have served this purpose. On the whole, we are inclined to agree with him. As will be seen in the accompanying illustrations, the shield of the "sparrow type" eagle is different in shape from that utilized on the official seal. Again this type of eagle, when accompanied by a sunburst, is always depicted with wings drooping rather than broadly displayed as in the official form. It can hardly be mere coincidence that the spade shield employed by the Chinese decorators is precisely that which fronts the eagle on some American currency of the period; that an eagle with drooping wings occurs in Massachusetts copper cent and half-cent pieces of 1787–1788, and, further, that these Massachusetts pieces seem to be the only American coins on which the laurel appears on the left and the arrows on the right of the design, in the manner followed by the Chinese decorators. Nevertheless, closely as the droop-winged eagle on porcelain seems to follow the pattern of the Massachusetts coin, it should be observed that the latter is devoid of a sunburst. That element, or its semblance, first radiates on United States gold two and one-half dollar pieces of 1796 and on various silver coins from 1797 on, where, curiously, the wings of the accompanying eagle are displayed.

Perversely enough, the variant form of the sparrow type eagle (*Fig. 2d*), which follows the later coinage both in wing display and in the manner of holding the laurel and arrows, fails to exhibit any vestige of sunburst. Amid many contradictions, it is well to reserve judgment, particularly when the mental processes of eighteenth-century Chinese porcelain decorators are involved in the problem. It is enough to know that the implications of these eagles are inescapable, and that the design proved generally acceptable.

But the true eagle hunter will not be fully satisfied with a collection of Lowestoft in which only these variant renderings of the bird occur. He will search for yet other examples, and, if persevering, he is likely to find them. Our own hunt, mercifully conducted with a camera rather than with a loaded pocketbook, has been rewarded by the discovery of no less than four distinctive birds in addition to those already discussed.

One of these, shown in Figure 4, is a striking and important version of the armorial type. Painted in blue and gold instead of the prevailing sepia, it is an animated specimen, whose surprised expression of countenance may be due to the sudden realization that its historically bald head is sprouting a Chinese pigtail. Among the Sino-American eagles of our acquaintance, this is the sole specimen carrying a scroll inscribed with the motto of the United States, and with its head surmounted by the official wreath of clouds and stars. It so closely follows the eagle of the Great Seal as to argue that it was copied from some document stamped with the correct form of that device. We believe it to be extremely rare.

Lowestoft eagles dissociated from the United States arms are curiously infrequent. But an exceptionally fine type, which we have found only on the pieces here illustrated, deserves a category of its own (*Figs. 5, 6, and 7*). Here we have an impressive flying bird with pinions outspread. Its talons grasp a trump of fame, its beak a scroll inscribed with the motto, IN GOD WE HOPE. Interrupting this motto appears a shield emblazoned with an anchor. About

Fig. 3 — The Arms of the United States
As they appear on the Great Seal, for which the design was adopted in 1782. To this, most Chinese versions bear little resemblanec.

Fig. 4 — Eagle of the Arms of the United States
A rare and fairly accurate version executed in blue and gold.
From a cup in the Russell Collection at the Rhode Island School of Design

the eagle's head shines a chaplet of stars — usually obliterated by wear.

Now exceptionally rare, this design may originally have had fairly wide currency, for its handling on the bowl and plate is materially different from that on the two vases, not only in the form of the eagle, but in the shape of the shield. Again, the inscription on the vases exhibits one of those curious errors of which Chinese decorators were frequently guilty in ornamenting European-market wares, although we have never before discovered them on pieces designed for America. The lettering on this scroll reads I E COE W E HOPE, and was long accepted as revealing the names of Messrs. Coe and Hope, ship owners, until comparison with the similar bowl and plate proved the more pious intent of its enameled literation.

Those persons who are anxious to extend the list of State patterns on Lowestoft are likely to insist that this fine eagle, with its anchor and its use of the word *Hope*, has specific Rhode Island affiliations. On our own part, we harbor doubts. The symbolism as a whole is appropriate to American sea-borne commerce — triumphant, yet duly appreciative of divine interference in its behalf.

Another unusual eagle is that shown in Figure 8. Standing upon a laurel branch, it holds in its beak the chain of something very like a bottle ticket ornamented with a monogram. Here, we probably have nothing more than a general patriotic emblem, made subservient to the demands of a family designation. Nevertheless, the long-necked eagle suggests that of the silver dollar of 1794, though reversed.

Fig. 5 — FLYING EAGLE ON BOWL AND PLATE
From the collection of Henry F. du Pont

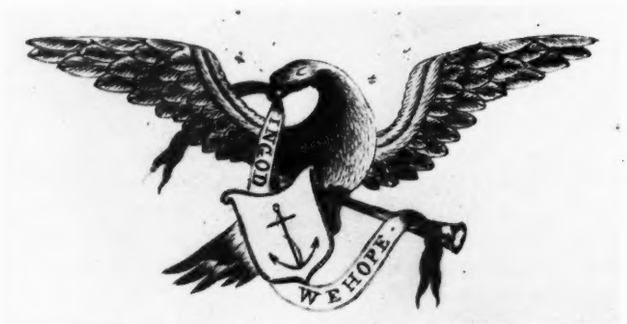


Fig. 6 — FLYING EAGLE
Carrying a trump of fame, scroll inscribed IN GOD WE HOPE, and shield with anchor. Detail from bowl and plate shown in Figure 5. This is a rare type.

Fig. 7 — FLYING EAGLE ON VASES
The remains of what was once a set of four or five pieces constituting a garniture. The inscription on the scroll reads I E COE W E HOPE.
From the collection of Henry F. du Pont

The eagle of Figure 9 is open to some question. It may be a dove, and thus emblematic of matrimonial bondage rather than of national freedom. On the whole, however, its strut seems to entitle it to a place in the category of the undomesticated.

From the sole standpoint of appearance, the most thoroughly American among all the eagles of the Lowestoft aviary is that which adorns the teapot and sugar bowl of Figure 11. Its bald head, figured wings, and heavily feathered legs leave no room for mistake as to its identity. Whence it was derived, we cannot say, but we may be sure that whosoever ordered its making was insistent upon having a recognizably national bird and that he furnished an engraving or water color to the Chinese copyist. The bar on which the bird is poised suggests that the design as a whole may be a transcript of a family crest.

This brings our present list of American-market Chinese Lowestoft eagles to an end. But it is a list by no means closed. New types or distinct variants of those illus-

Fig. 8 — Bottle Ticket Eagle
Faintly suggestive of the eagle on the 1794 U. S. silver dollar.
From a cup in the Henry Forbes Bigelow Collection in the Boston Museum

Fig. 9 — Eagle of the Pigeon Type
Perhaps, after all, a matrimonial dove; but given the benefit of doubt.
From a teapot in the Essex Institute, Salem, Massachusetts

Fig. 10 — Crest with Phœnix
Obviously part of a European crest and inadmissible to the American category.
From an urn in the Boston Museum

trated and described are likely to turn up at any time. We should be glad to hear of them. For the moment, however, the summary appended to these notes must suffice. Of course, the designations employed are purely arbitrary; but they are, perhaps, descriptive enough to serve at least for a time.

Fig. 11 — Medallion Eagle
The most unmistakably American bald eagle of any in the series. Perhaps a crest.
From the collection of Mrs. J. Insley Blair

To collectors who are ambitious to unearth still other types, we wish the best of luck. At the same time, we would offer a few words of caution. First, let it be remembered that eagles, or winged creatures of somewhat similar form, occur on European-market ware — frequently in conjunction with armorial designs. Such birds have no significance in the field of Americana. A specimen of the foreign breed is shown in Figure 10. It is part of a European crest, and better identified as a phœnix than as an eagle. But, whatever its name, it is an immigrant, quite disqualified for naturalization.

Secondly, it is reasonable to surmise that any concentration of interest upon eagle Lowestoft will set the wily Clobbers at work devising new types to lure the neophyte. And, since these fresh inventions will usually be cleverly painted on old pieces of ware, they are likely to disarm the suspicions of all but veteran buyers. In so far as we are aware, no eagle forgeries have as yet appeared on the genuine Chinese paste; but they are common enough on French imitations of Oriental ware — large vases, plates, and tea services alike. Generally they are wrought in blue and gold, and, though decoratively gorgeous, have no valid claim to inclusion in a collection of historical porcelain.

It had been our intention to picture the United States silver dollars of 1794 and 1798, and the Massachusetts copper cent of 1787, all of which coins may have furnished various Chinese decorators of porcelain with their conceptions of the American eagle. Just in time to save ourselves from suffering decapitation at the hands of the minions of government, we learned that — in the eyes of the law — portrayal of national currency is a crime only slightly less heinous than the bootlegging of pestiferous liquids, and, withal, considerably more likely to lead to dire consequences in so far as the perpetrator is concerned. Superior wisdom has doubtless reached the conclusion that real money in the hand is far too agile in its flight for observation and copying of its particular pattern by persons dishonestly inclined. Reproduced on the printed page, however, not only may it give rise to covetous and unholy thoughts, but it may afford opportunity to translate them into sinful deeds. Thus cavorts the law before the populace, wondering the while at the waning of its dignity.

We, therefore, refer the curious reader to the entirely adequate illustrations to be found in Guttag Brothers' *Coins of the Americas*, published in New York City in 1924, or to any of the other coin catalogues issued by various dealers.

Summary

Type I United States Armorial Eagle

1. Sparrow form with (*a*) striped shield; (*b*) monogrammed shield; (*c*) floral shield; (*d*) variant without sunburst, with colored shield, and with arrows and laurel reversed. In treatment, specific eagles of this type differ slightly according to the decorator.

2. Official Form
A fairly close approximation of the national arms.

Type II Flying Eagle
Only form known bearing trumpet, anchor, shield, and scroll inscribed IN GOD WE HOPE.

Type III Bottle Ticket Eagle
With monogram.

Type IV Pigeon Type Eagle

Type V Medallion Eagle
American bald eagle in oval medallion.

Church and Town Flagons of Holland

By Howard Herschel Cotterell, F. R. Hist. S., *and* Robert M. Vetter

CHURCH flagons mostly took the shapes shown in Figures 243 and 244. Simple and unassuming, without engraving or other ornamentation, they usually bear a kind of Mascaron thumbpiece, the head upon which is, however, always quite indistinct; though, being surrounded by rays, it may be interpreted as the head of Jesus Christ. These flagons — dating from the late seventeenth and the early eighteenth centuries — must have been more common than the "Rembrandt" type, judging by the comparative frequency with which they still appear.

Figs. 243 and 244 — Church Flagons (*late seventeenth or early eighteenth century*)
Very similar in form, but one has a spout. *Height: 12½" and 12" respectively.*

Figure 245 shows one of a pair from a Leyden church, probably early eighteenth century. The thumbpiece and hinge, set back on the handle, have English characteristics, but the rest may quite safely be considered Dutch taste. Both pieces are comfortably substantial.

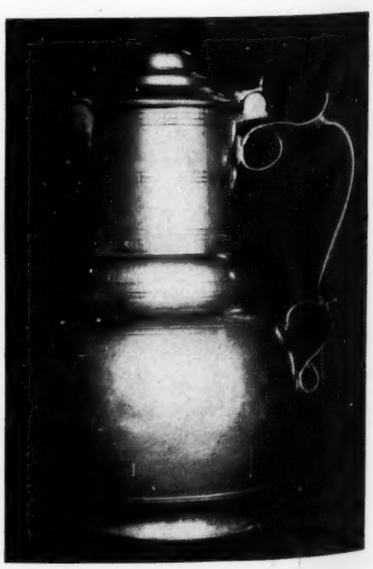
A further authenticated example is given in Figure 246, a communion flagon from a Protestant church at Stiens, Friesland, now at the Friesian Museum at Leeuwarden, and of which the photograph was expressly taken for these pages by the Conservator of the Museum, Mr. P. C. J. A. Boeles. This piece was made by one L. Gerkens in Friesland's capital — Leeuwarden — and is marked with an angel, crown, and label. It seems to represent the effort of an uninspired pewterer to create something out of the ordinary. With the handle, he has certainly succeeded! It is an unique piece, dated *1789*, engraved with a pious verse, a reference to the gospel, and the names of two deacons. The thumbpiece is of the Shell type, which, about this period, was almost universal.

The period of decline produced flagons with a general flabbiness of outline. The Dutch Erect thumbpiece is replaced by the Shell, which itself becomes coarser and weaker toward the end of the eighteenth century. The metal of many of these flagons is hard and gray, very thin, and suggestive of britannia ware. It is certain that much antimony entered into its composition. The mark — generally a rose — is found either inside the lid or on the outside of the bottom; the Dutch pewterers did not place their marks on the handle, as did the German, Austrian, and Swiss pewterers.

Figures 247 to 254*a* inclusive show varying types of Dutch flagons from the late seventeenth to the early nineteenth century. Of these the earliest are Figures 247 to 249, with Erect thumbpieces and overlapping lids. Figure 252 is by no means displeas-

Fig. 245 (left) — Church Flagon (*early eighteenth century*)
From a Leyden church. Thumbpiece and set-back hinge are suggestive of English practice.

Fig. 246 (right) — Communion Flagon (*dated 1789*)
From a Protestant church at Stiens, Friesland. Made by L. Gerkens of Leeuwarden and marked with angel and crown. Shell thumbpiece, a type almost universal at this date. Now in the Museum at Leeuwarden.
Photograph made expressly by the Conservator of the Museum, Mr. P. C. J. A. Boeles



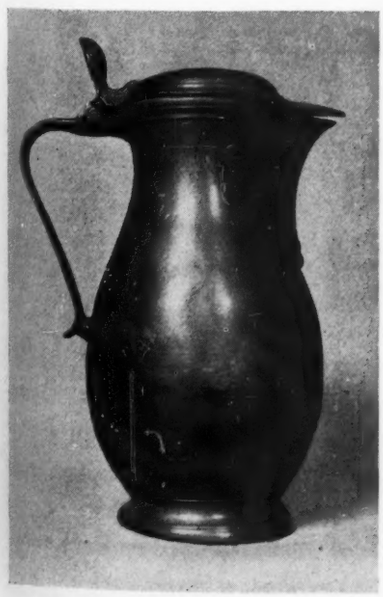
Figs. 247, 248, and 249 — Dutch Flagons (*late seventeenth century*)
Erect thumbpieces and overlapping lids. Two are domed; one is flat-topped.

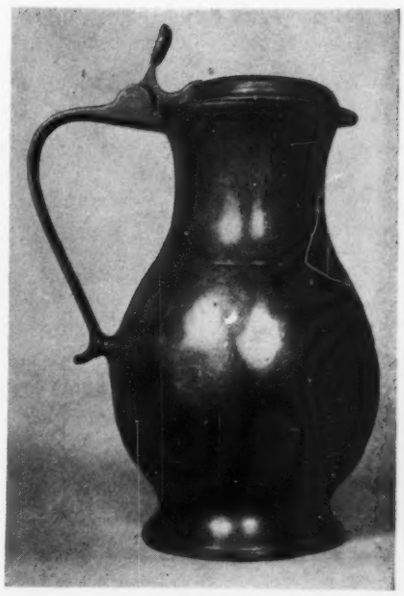
ing, with its partly cylindrical flasklike body. This type hails from Rotterdam. Of Figure 254, we can say little in praise. The projecting hinge is *separated* from the handle. The latter, which, in its turn, is of the ornate form and reminds us of the wooden ones found in coffee and teapots, is hollow cast. See Figure 254*a*. The hinge pin is of iron or brass, and the hinge itself is not so carefully wrought as those found on the older flagons.

A quite freakish church flagon (*c.* 1750), marked with four touches, one of which is the Amsterdam arms, is shown in Figure 255. The attempt to do something stylish, by crowning the piece with a pagoda lid, may cause a smile. The whole offers a singularly unhappy combination, and emphasizes the fact that the Dutch pewterer was far less versed in the mysteries of Rococo design than his German cousin. Although bearing an Amsterdam mark, the flagon belonged to a church in northern Brabant.

We must here pause to notice a few measures, *i.e.*, vessels used for measuring out the liquid in gin and wine shops, and thus differentiated from drinking vessels.

Figure 256, from the Tellander collection, probably of the late seventeenth century, reveals Dutch pewter at its best. It bears a Rotterdam mark.





Figs. 250 (left), 251 and 252 (above), 253 (right) — Dutch Flagons (*18th and early 19th centuries*)

The punches near the rim are gauging marks, and on the inside is a small pin, or wart, to indicate the proper level. (A similar wart, known as a "plouck," appears in the Scottish Tappit-hens.) Many similar measures occur in the Rotterdam Museum, but in these the level is fixed by a square notch, filed into the side of the rim,

Fig. 254 (left) — DUTCH FLAGON *(early nineteenth century)*

Fig. 254a (below) — DETAIL DRAWING OF FIGURE 254

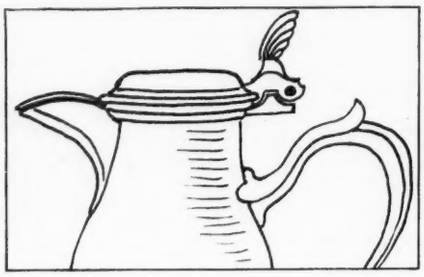


Fig. 255 (right) — CHURCH FLAGON *(c. 1750)*
Amsterdam mark. A far from happy attempt at Rococo.
From the Azijnman collection

through which superfluous liquid may simply spill over. Other measures are shown in Figures 257 and 258.

TOWN FLAGONS (*Stadskannen*)

Not always, however, did the Dutch pewterers work along the severe lines thus far indicated. The town flagons, the use of which we have described in a previous article, are grandiloquent pieces, exhibiting great technical skill on the part of their makers. Figure 259 shows one of two in the Ryksmuseum, Amsterdam. Though it is not definitely known which of the Dutch cities owned and used these flagons, as they bear neither touch nor arms, they are undoubtedly of Netherland origin, and are very similar to other flagons at Leyden (with that city's arms) and at Bolsward. They date from the sixteenth century, and their simple and vigorous outlines win the beholder's fancy more and more with each inspection.

The change of taste after 1600 is best illustrated by comparing Figure 259 with Figure 260, which shows one of the town flagons of the city of s'Hertogenbosch, dated *1630*. In the latter, the proportions are more elegant than noble, and would be still more so if the "high," cylindrical, Dutch base were missing. After a most careful examination of this flagon at the s'Hertogenbosch Museum, we are convinced that this foot is not a later addition to the piece, but part of the original conception, intended — apparently — to give increased importance and height to the whole, which, without the missing lid, is some twenty-five inches tall. The medallion bears the

Fig. 256 (left) — DUTCH MEASURE *(late seventeenth century)*
Rotterdam mark. *Height: 10 inches. From the Tellander collection*

Fig. 257 (above) — DUTCH MEASURE *(early sixteenth century)*
Dug up in Middleburg. Handle of triangular section, with characteristic early terminal. *Height: 7 inches. From the Verster collection*

Fig. 258 (right) — DUTCH MEASURE WITHOUT HANDLE
Supplied with lid and handle and with shortened lip, this would be a Rembrandt flagon. *Height: 5 inches.*
From the collection of Mrs. L. Payne

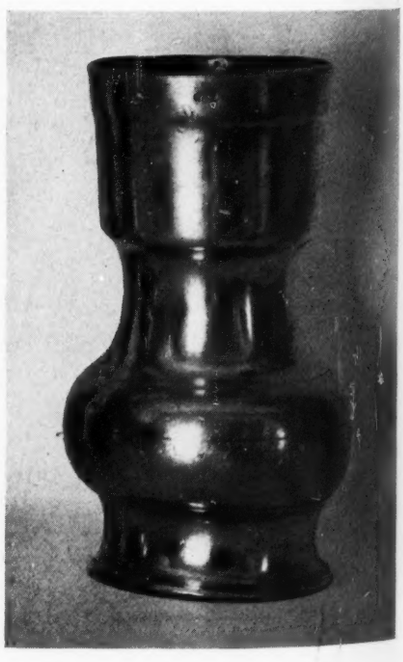


Fig. 259 — Town Flagon (*sixteenth century*)
Vigorous, simple, and well proportioned. *Height: 19½ inches.*
From the Ryksmuseum, Amsterdam

Fig. 260 — Town Flagon (*1630*)
From s'Hertogenbosch

city arms. The handle is of the fancy type, with upper terminal sweeping backward.

As already stated, the town flagon handles afford a singular contrast to the sober treatment of those on Dutch domestic pewter. Still *more* handle is given to the bizarre town flagon of Nijmegen (*Fig. 261*), which dates from *c.* 1600. In the lid we see a later addition of poor taste, and refuse to believe that the man who designed so beautiful a handle, could be guilty of creating so freakish a bonnet. In this piece, too, appears the cylindrical Dutch base, though not so exaggerated as that of the former example.

We close this series of hitherto unpublished photographs of invaluable and highly interesting vessels, by illustrating (*Fig. 262*) one of the six Amsterdam town flagons which are preserved in the Ryksmuseum. It would seem that the city fathers gave orders to their pewterer to create something exceptional, in both size and shape, something in harmony with the world-wide reputation and prestige enjoyed by their city about 1600. The pewterer certainly responded! Quite departing from tradition, he adopted the style of the Renaissance as it was understood at the time in the Netherlands. Like the Elizabethan mode, it was in love with a turnip-like swelling in balusters, table legs, and other turnings. So here we have a tall, pewter turnip. Even the handle is of a "fancy" type, and the thumbpiece something quite new and stylish!

These flagons, which are some thirty inches in height, are engraved with the arms of Amsterdam, and considerable effort is required to lift them even when empty. The metal must have been of the finest, judging by the ravages of tin-pest, which, in several places, has eaten through the unusually thick flagon walls.

Note. — An article on the identification of Dutch flagons will be found in Antiques for December, 1929.

Figs. 263a and b — Rembrandt Flagons
Showing the low-bellied and more graceful, elongated types.
From the Tellander collection

Fig. 261 — Town Flagon (*c. 1600*)
A freakish specimen with a fine handle and an ungainly lid, perhaps of later date.
From Nijmegen

Fig. 262 — Town Flagon (*c. 1600*)
From the Ryksmuseum, Amsterdam

Some Connecticut Yarn Reels

By HENRY H. TAYLOR

With illustrations from the author's collection

WHEN we study the early records of the American Colonies, we find much attention given to the weaving of cloth and to such preparatory processes as breaking, heckling, carding, and spinning.

The three materials most used in the early days were wool, flax, and hemp. Some mention, too, is made of cotton, whose employment increased as larger supplies became available from the West India Islands and the southern Colonies. But, for years, wool was the staple. If we may trust the following order issued in Massachusetts, in 1645, concerning the importance of raising sheep and producing woolen cloth, cotton was viewed with considerable disfavor:

> For the want of woolen cloth, many poor people have suffered cold and hardships and impaired their health, and some hazarded their lives, and those who have provided their families with cotton cloth (not being able to get the other) have by that means had their children much scorched by fire, yea divers burned to death.

Further evidence that weaving and kindred crafts were considered of utmost importance is found in a Massachusetts regulation of 1656:

> That all hands not necessarily employed on other occasions, as women, girls, and boys, shall and are hereby enjoined to spin according to their skill and ability and that the selectmen of every town do consider the condition and capacity of every family, and according to assess them as one or more spinners. That every one thus assessed for a whole spinner do after the present year 1656 spin for 30 weeks every year, 3 pounds of linen, cotton or woolen, and so proportionately for half or quarter spinners under the penalty of 12 D. for every pound short.

Such legislative action hardly accords with our present ideas of freedom; but it

Fig. 1 (above) — EXTENSION REEL, SOMETIMES CALLED A SWIFT
Of maple. A slot in the base permits attachment to the edge of a table by means of a thumbscrew. Many have wondered at the deep marks often found close under the edge of old table tops. They are the souvenirs of this thumbscrew. *Height: 23 inches; width when fully extended: 32 inches.*

Fig. 2 (left) — YARN REEL
Of maple with the exception of the cherry gear and white oak base, the latter notch-carved. The shaft runs in two cleverly constructed bearings of bent wood. A wood spring, lifted by a pin on the gear, gives forth a loud snap when a full skein of yarn is wound. *Height: 42 inches.*

Fig. 3 (right) — PRIMITIVE REEL
Made entirely without use of a lathe. The heavy cross base is of tulipwood; all other parts of shaved hickory. The vertical spindles have a head which prevents their falling through the adjusting holes in the cross members. *Height: 38 inches.*

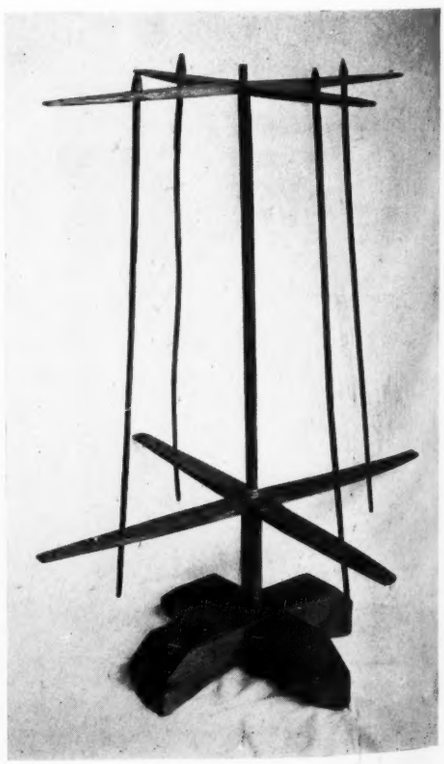
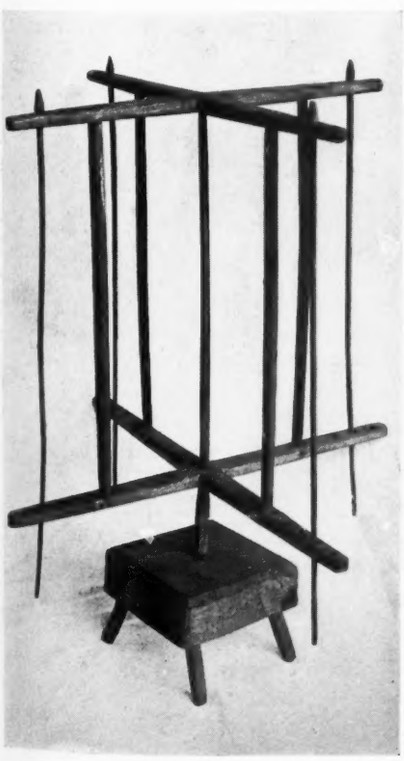


Fig. 5 — A Handsomely Turned Reel
Of maple, ornamented with red and black striping. The base is very similar to that of the much coveted screw candlestand. *Height: 42 inches.*

Fig. 4 (below) — A Bit of Yankee Ingenuity
Made of ash except for legs, reel heads, and gear, which are of maple. The simple but ingenious mechanism whereby several turns of the reel — enough to wind a skein — serve to give only one revolution to the gear, is plainly shown. *Height: 42 inches.*

Fig. 8 — A Very Handsome Specimen
Base and "vase" support are of cherry; all other parts of maple. The legs and reel are ornamented with black striping. *Height: 42 inches.*

Fig. 6 (below) — Crude Type of Reel
Made entirely of ash; with a heavy square base supported on four small legs. Vertical spindle formation similar to that of Figure 3.



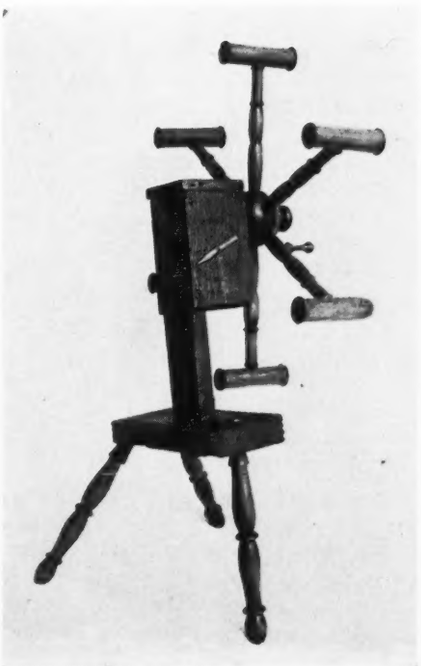


Fig. 7 — Rare Six-Arm Reel
The legs and reel are beautifully turned from maple, and ornamented with black striping. The upright and base, and the case enclosing the gears are of white oak. A clock hand and marked dial indicate completion of each quarter of a skein. *Height: 40 inches.*

Fig. 9 (below) — An Unusual Reel
Upright of tulipwood; the legs and reel of butternut. The spadelike handle lends portability. *Height: 38 inches.*

Fig. 10 — Crude and Heavy Type of Reel
Made entirely of oak. Base ornamented with notch carving. The general appearance and the exclusive use of oak would indicate an early date. *Height: 41 inches.*

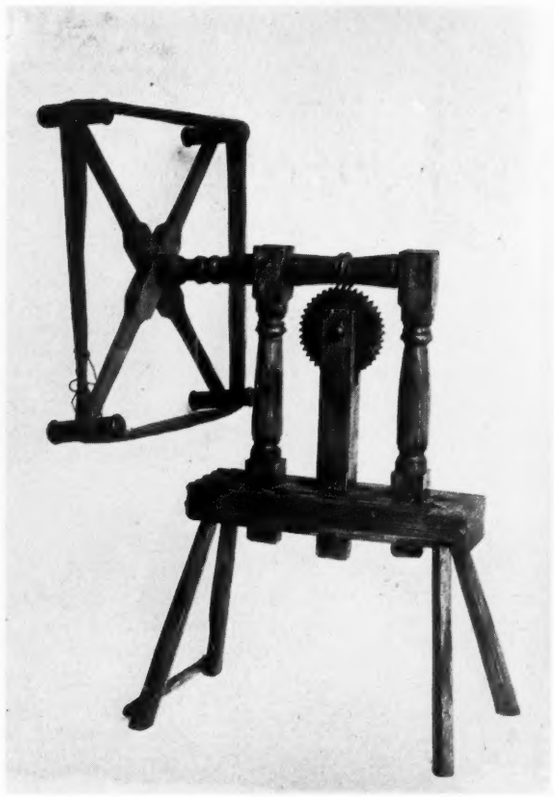


Fig. 11 — A Reel and Its Yarn
Reel of maple; frame of ash. The very early turnings, the coarse notch carving on base, and the use of ash should place this reel within the Pilgrim century. *Height: 40 inches.*

would seem that our ancestors were put to work, whether or not they enjoyed it. Present-day compulsions are largely in the direction of limiting our activities rather than of forcing them in any given channel.

As late as 1737, a spinning school for the instruction of the children of Boston was started in a handsome brick building on the east side of Long Acre. On its façade appeared the emblematic figure of a woman holding a distaff. At the opening of this establishment, an immense concourse is said to have assembled, and, amid great enthusiasm, the women of Boston, both rich and poor, swarmed on the Common and vied with each other in the skilful manipulation of their wheels.

Before the manufacturing era of the nineteenth century, virtually all the spinning of yarn — whether flax, hemp, wool, or cotton — was done in the home. The creak of the great wool wheels and the hum of the smaller and faster single and double spinning jennies must have been an almost constant obligato to domestic bliss. Inevitably, the production of large quantities of yarn and thread created a demand for winding devices which would gather the yarn into skeins or hanks for its subsequent knitting or weaving. Native inventive genius responded with a delightful variety of yarn reels, made in dozens of styles and from all sorts of native woods. Some of these reels were very simple and primitive, others were very elaborately turned and were ornamented with red and black stripes and notch carving. Certain localities, furthermore, boasted favorite types of yarn reels not found elsewhere, and, very possibly, copied and recopied by successive generations of a family without change of design.

Many of these old reels had a gear, pin, and wooden spring which gave forth a resounding click when a full skein was finished. Others, more intricate, had a device — a dial and a clock hand — which showed the user when quarter, half, or full skeins had been wound.

Yarn reels of one kind and another were in use from the earliest Pilgrim days until factory-made yarn rendered their employment unnecessary. It is probable that the year 1850 saw most of these reels discarded and sent aloft to household attics, or relegated to catastrophe in the woodshed. Many still survive, and are common enough to be had for very modest prices. They are well worth preserving in our collections. No mechanical device shows so wide or so interesting a variety of means for accomplishing an identical result.

Yarn reels, like the large and small spinning wheels, the huge brass kettles, the candle and pewter molds, were, in their time, a necessity, not a luxury. Today they serve only as arresting memorials of a busy home life, for whose tasks even the long New England evenings were often far too brief.

Fig. 1 — LEAD TOBACCO BOXES (*late eighteenth and early nineteenth centuries*)
Often gaily lacquered and gilded, such boxes were both useful and ornamental.
This and other illustrations from the author's collection

Antique Smokers Furniture

Means to the Enjoyment of a Smoke in the Eighteenth Century

By G. BASEDEN BUTT

COLUMBUS found the natives of the West Indies to be inveterate smokers, and the Indian women seemed to derive as much satisfaction from the use of tobacco as did their brothers and husbands. Smoking was associated with many of their tribal rites and was a solemn ceremonial in their diplomatic powwows with other nations; so that today, even in our far-off England, everyone is familiar with the calumet, or American Indian peace pipe, if only from old pictures or boys' stories of wild life in the West. Columbus and those who came after him first brought tobacco and its use to southern Europe, and, in 1565, Sir John Hawkins amazed his fellow Englishmen at home by inhaling the smoke of burning tobacco through a pipe. Like tea, which was introduced into England in 1610, tobacco long remained a precious luxury, and considerable ingenuity was exercised in devising accessories to its full enjoyment.

It is difficult to set an exact date for the old cast lead tobacco boxes shown in Figure 1. The specimen shown in the middle of the illustration is doubtless later than the other two, and is possibly a piece of early nineteenth-century workmanship. The two dolphins with intertwined tails on the lid handle have probably been used in a similar way for combining the practical with the beautiful since the time of Arion. The four masks that serve for feet are apparently winged lion masks. The box at the right has a handle in the likeness of a blackamoor's head, and, lying near by, is the press which our forefathers used for packing the tobacco tightly into the container.

Another jar, of iron, of early nineteenth-century make, appears at the extreme right of Figure 2. It has seen service, and, in the days when church wardens met in the parlors of wayside inns, and travelers, stiff with cold, descended from the cramping outside seats of stage-coaches to thaw out before the inn's open fire, the contents of this very jar may have helped to decide many a difficult question of parish politics, and soothed many a weary bagman to forget the discomforts of the road and the cantankerousness of customers.

To the left of the example in this illustration is grouped a smoker's miscellany, consisting of various early contrivances for making a light. At the extreme left stands an ancient rushlight-holder; next to it, a pair of wrought-iron ember tongs for lifting a brand from the fire to light a pipe; at the back, a particularly good specimen of tinder box, the lid fitted with a candleholder; and, in the middle foreground, a flint and steel, and several splint matches — these last for use in the open, or in the house when there were no embers on the hearth.

The most familiar of all smokers' articles of the eighteenth

Fig. 2 — A Smoker's Miscellany
Rushlight-holder; pipe tongs; flint, steel, and container with candlestick; splints; iron tobacco box.

century was the long-stemmed churchwarden pipe, familiar to all of us either at first hand or from old pictures by Cruikshank, Hablot Browne, and other caricaturists of a hundred years ago. English innkeepers of the stagecoach period are frequently depicted smoking churchwardens, for these long-stemmed clay pipes were important items among the provisions for the comfort and contentment of travelers — part of every inn's equipment. By its very nature, a churchwarden pipe was too fragile to be carried about by those who affected it, and such folk consequently relied upon finding a supply wherever they stopped in their journeyings. A man was no more squeamish about using one of the inn's supply of pipes than he was about using the inn's common crockery and cutlery. Indeed, like the table furnishings, the hostelry pipes were regularly cleaned, and, after that, whitened to remove the stains of nicotine. Then, after a thorough drying in a wrought-iron pipe stand (*Fig. 3*) close to the fire, they were set away in a pipe tray (*Fig. 3, below*). The pipe stand here illustrated probably dates from the seventeenth century, the tray from the eighteenth.

It is not at all unlikely that at Christmastime the enterprising shopkeepers of the eighteenth century offered for sale smokers' conveniences like that pictured in the centre of Figure 4, which, at first sight, looks like one of those pretty machines formerly popular in the Tower of London and employed in extorting the truth from reluctant witnesses. Yet it was only one of those seasonable contrivances for the supposed delight of man set forth on counters to tempt the lovesick ladies of the Georgian period, just as a two-dollar box of suffocating cigars is offered to our sisters and wives, today, with the assurance that it will make a lovely gift. This contrivance of black-painted iron may, indeed, provoke a smile when it is compared with "the last word" in smokers' furniture of this generation; but it may have been "the last word" when George III was king. The funnel-shaped panniers on either side of this specimen were for holding spills to light pipe or candle. They still show traces of the red paint with which their interiors were once brightened. The tray at the bottom was for tobacco, while the churchwarden pipes, all ready for use, were laid through the rings above. Crowning the edifice, like a church spire, rises a candlestick. With

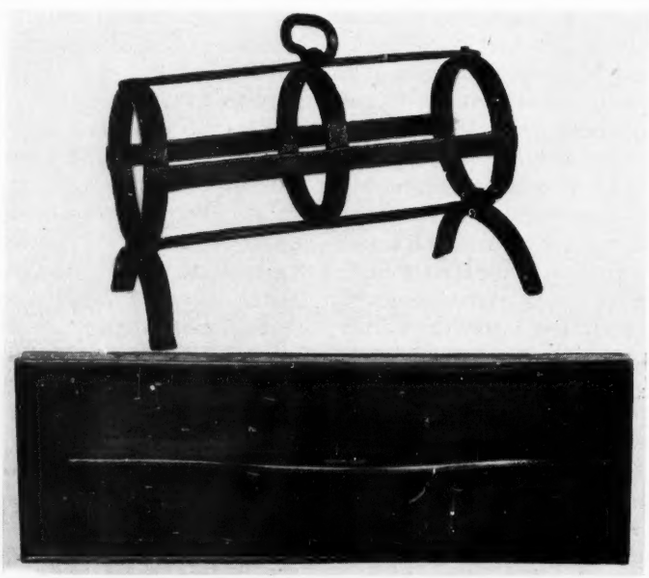


Fig. 3 — For the Accommodation of Guests
Above: rack for drying clay pipes after cleaning. *Below:* pipe tray.

this by his side and a cheerful fire at his feet, a man might stretch his legs in comfort for a long evening, and never once be compelled to stir from his refuge. In this illustration may also be seen, hanging from the wall at the left, a seventeenth-century convex mirror of polished steel, framed in ebony; and, opposite, a wrought-iron ratchet candleholder, which was hung from the overhead beams, and permitted the raising or lowering of the light for the convenience of the company.

Fig. 4 — AIDS TO CONTEMPLATION
Polished steel mirror; trammel candlestick; smoker's combination, consisting of tobacco tray, spill boxes, pipe rack, and candlestick.

In Figure 5, we have evidence that arts are sometimes lost and rediscovered; for here we see a penny-in-the-slot machine which antedates the invention of the steam locomotive. The specimen pictured is constructed entirely of polished brass; and contrivances like it, sometimes of baser metal, were familiar objects in the inns and shops of England a century or more ago. These machines had a lock and key, and a press-the-button mechanism which could be operated only after a penny had been dropped into the slot. Then the lid would fly open, the smoker would help himself to a pipeful of tobacco, close the lid, which (presumably) locked automatically, and go his way. The box was not particularly fool proof or thief proof, and, if it were exposed in a public place in our time, the chances are that on collection days, the concessionaire would usually find neither tobacco nor pence.

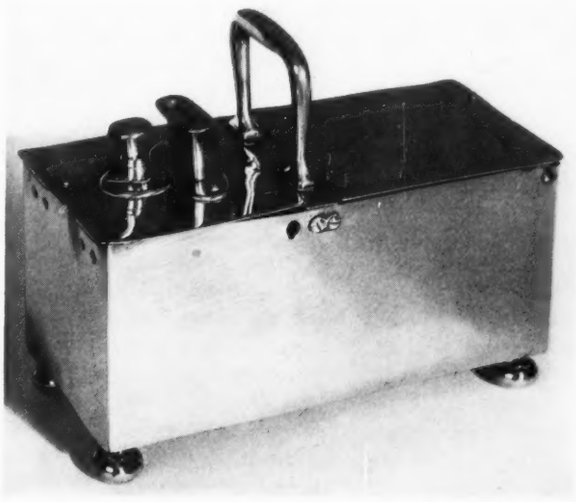


Fig. 5 — AN AUTOMATIC DEVICE FOR HANDLING TOBACCO
Drop a penny in the slot and help yourself — conservatively.

But apparently the inventor of this device had an abiding faith in his fellow man. Once the penny had been deposited and the lid had sprung open, the customer could help himself to all the tobacco in sight. Perhaps he usually took only his penny's worth. And yet, a horrid suspicion intrudes. Why did this first slot-machine sink into desuetude? Why did it not, like the vats in the Thrale brewery, maintain within itself the potentiality of wealth beyond the dreams of avarice? Can it be that the inventor was too trusting? Did scoundrelly customers develop the habit of dropping a single penny in the slot and then abstracting a shilling's worth of tobacco at every machine they visited? The social philosopher, studying the ways of former generations, is not inclined to believe that the good old times were better than our own, or that rascals made up a smaller percentage of the population. It is to be feared that the promoter of this father of all penny-in-the-slot machines was driven into bankruptcy by the thievery of conscienceless smokers, and finally wound up in an institution under the governance of a beadle like the famous Mr. Bumble.

However that may be, the smokers' furniture of our time is as different from that used in the eighteenth century as the ancient rushlight-holder is from the modern electric fixture. Countless discoveries and inventions, with their year-by-year improvements, have brought about such a revolution in our simplest household conveniences that the devices of former generations are as strange to us as if they were the handiwork of another planet. The very fact that they have been utterly discarded is, nevertheless, the underlying secret of their charm. One need not be a *laudator temporis acti* to cherish a fondness for the obsolete devices of bygone days.

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The London Letter

By GUY CADOGAN ROTHERY

MUCH interest is, at present, being manifested in primitive, or "savage," art. Possibly this is due to modern tendencies in sculpture, or, more likely, to the numerous explorations, many of them Anglo-American, now proceeding in different parts of the world. Specimens of Mayan art have seemed desirable since the British Museum exhibition of the finds in the Yucatan peninsula. Now, in the same Museum, is an intriguing collection of goldsmith's work, pottery, beads, and bronze from Zimbabwe in Southern Rhodesia. Small soapstone carvings of men and birds from that region find their way here from South Africa, together with curious ancient beads. The bird carvings link Zimbabwe with the rest of Africa, for, all along the east and west coasts and in the Sudan, bird fetishes are common.

Two marvelous collections of such savage art have been brought to London for disposal, one assembled in Benin by the late G. W. Neville. This consists mostly of bronzes and wood carvings, some dating from the early sixteenth century. There are wooden masks covered with human skin, a bird sceptre, and part of the gold regalia of King Preimpeh. Another important collection of Oceanic, African, Central and South American art objects includes masks, wood and jade carvings, and a great array of quaintly sculptured "ancestral" figures from the Pacific Islands. Many of these things are connected with ceremonial dances and the mysterious performances of medicine men, and are rapidly qualifying as antiques. It is fascinating to compare the same type of objects, say the masks and head dresses and fetish sceptres of the rulers, from Asia, Oceania, Africa, and America; and evidently there are many votaries of this rather gruesome hobby.

* * *

Scientific travel and exploration have undoubtedly captured public fancy, inciting enquiry into all that concerns them. So these exhibitions are well patronized, and perhaps are influential in setting a more or less permanent bias among collectors; for good examples of old scientific instruments, as well as exotic curiosities, are speedily snapped up. The latest development in this direction is the Polar Exhibition which is to be held at the Central Hall, Westminster, in July. It is to include relics, maps, books, and natural history specimens.

Another phase of this tendency is seen in the proposal to establish a Palestine Museum in London to house relics of all the various civilizations of that ancient locality — primitive, Judaic, Roman, and Arab. It is being widely recognized that Jewish artistic achievement in the branches of metal work, carving, and textile embroidery is well worthy of study. Of late, there has been a great inrush of Mediæval Jewish work, chiefly from Eastern Europe, one display in St. James's Street being extraordinarily varied and valuable. In this field, it is the minor objects, such as elaborately carved boxes, incense burners, and many branched candlesticks, that prove most attractive to the nonspecializing collector.

* * *

London, being a busy seaport, has always fostered a craving for "outlandish" curiosities, and we find collections of them in most unexpected places. In the last years of the seventeenth century, one Salter, a noted barber-surgeon known as Don Salterio, who kept a coffeehouse in what was then the village of Chelsea, converted his premises into a veritable museum of curiosities, which were eventually dispersed at auction. Ever since, innkeepers have occasionally been noted collectors. For instance, the London Tavern, at the corner of Mark Lane and Fenchurch Street, the old "King's Head" where Queen Elizabeth dined after her release from the Tower, has quite an important series of relics of the Virgin Queen.

Still more astonishing is the small "pub" on Commercial Road, Whitechapel, run by an old sailor who has filled his house, from public bar and parlor to garret, with beautiful and rare ceramics, furniture, metal work, and sculptures. He began with such things as attract sailors; soon was smitten with the charms of Oriental

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This notable example of English silver is from Cuckfield Park, Sussex, and carries, on each dish, the family coat of arms. It is in perfect condition with marks and engraving distinct. *Height, 8½ in. Diameter of small dishes, 6½ in. Centre dish, 10 x 8½ in.* Price, $3,250 including all charges to America.

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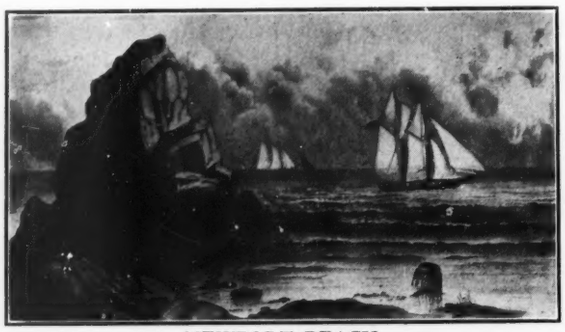

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Currier & Ives — Small Folio

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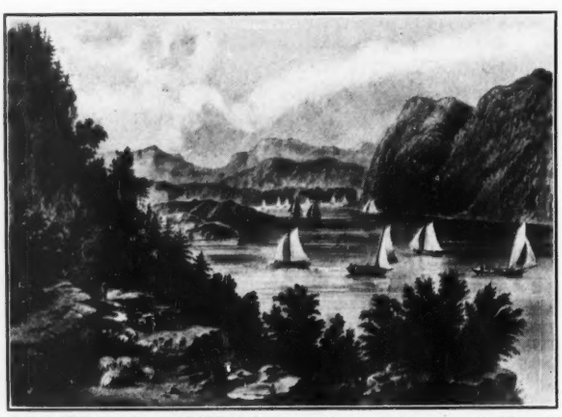
Currier & Ives — Medium Folio



SCENERY OF THE HUDSON — NEAR "ANTHONY'S NOSE"
Currier & Ives — Folio Size

A Truism!

Few things accord so well with the country house as Currier prints. Almost a truism! And few hobbies fascinate more than the collecting of views round about one's summer place. Above are pictured three rare ones — three of many such items of the Hudson, New York State, New England, etc., which the Old Print Shop has been gathering over a long period. Imaginative people have collected them for years.

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pottery; and now possesses choice examples of Chinese and Japanese porcelain, old English and Continental earthenware and china, fine inlaid Italian and French cabinets, and, above all, Oriental ivory carvings and bronzes. "Mine host" is a self-trained enthusiast, whose success would be remarkable under any conditions, but is particularly surprising here. Although this is an exceptional case, owing to the value of the collection, it is not unique. I know the musical proprietor of a guest house at Bournemouth, whose fine old mansion is crowded with Oriental ceramics, antique furniture, clocks, and ship models, and, although he is always accumulating and never willing to sell, he proves a most helpful guide to other collectors. These are among the pleasing surprises which enrich one's experiences along the way.

* * *

In the salesrooms, so far, interest has centred on pictures, old furniture, and silver. There is no falling off in the popularity of sporting pictures or of choice prints. A set of nine color prints of the *Beaufort Hunt*, by H. Alken, after W. J. Hodges, has just sold for £740, while *The First of September* and *Morning and Evening*, a pair, by W. Ward after Morland, fetched £290. Other color prints also maintain their price: *Emma, Lady Hamilton as "Nature,"* by J. R. Smith, secured £220; W. Ward's *The Citizen's Retreat*, after J. Ward, £200; and those favorites *The Soldier's Widow* and *The Sailor's Orphans*, by W. R. Bigg, £150 the pair. As for furniture, English examples still continue to have preference even over the finest French specimens. One may mention an early Georgian needlework settee from Lord Beaconsfield's Hughenden collection, which brought £395; a set of two armchairs and eight side chairs by Hepplewhite, carved with pateræ and acorn drops, £250; and a Chippendale gilt mirror in the Chinese taste, £80.

Much exquisite silver and plate has come on the market. An Elizabethan cup and cover of rock crystal delicately engraved with Classical figures, and mounted in embossed silver gilt, with the statuette of a warrior on the cover, from a first bid of £200, quickly rose to £1,500, since its genuineness was attested by the hall mark of Thomas Bampton for 1572. At the same sale, a plain Charles I goblet, dating from 1626, eight and one-quarter inches high, sold for £427 17s. 6d., or at the fabulous rate of 1,05cs. per ounce. At another sale, a Queen Anne plain dredger, by William Hinton, 1713, realized £79 13s. 8d., or 620s. per ounce. At Sotheby's, a sale of early English and Continental silver had many attractive pieces. The top price, £3,500, was given for a James I silver-gilt steeple cup and cover; an Elizabethan beaker, only six and three-quarters inches high, fetched £1,250; a tiny Commonwealth wine cup, with tulip bowl and inverted trumpet stem, just under four inches high, £1,700; and an Elizabethan silver-gilt, mounted, carved cocoanut cup, £300. This sale included a small collection of Dutch and German silver, mostly cups, which went at sums from £10 to £125.

* * *

It has been announced that the Exhibition of Italian Art at the Royal Academy is to be followed next year (January-February) by an Exhibition of Persian Art, organized in connection with the International Congress on Persian Art to be held in London at that time. While pictorial art will be a feature of the show, many other things with a more general appeal to collectors, such as ceramics, carvings, textiles, and illuminated manuscripts, will be given great prominence. The Congress should do something to arouse interest in Persian art, which is rather neglected.

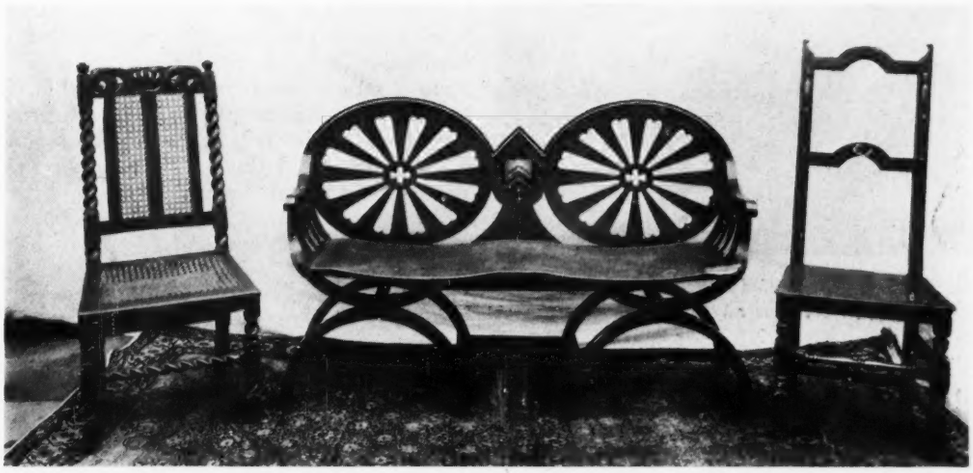
In 1933, there is to be an Exhibition of French Art on the same lines as the Italian, followed by one of British Art. By the way, the Exhibition of English Conversation Pieces has already, as I expected, caused a demand for such paintings, and in default of them, colored prints of the same description. A souvenir volume of the Exhibition, with about eighty plates of these pictures, has been published. It will serve as a useful guide for such things.

Shop Talk

By BONDOME

THE Chicago Antiques Exposition was an agreeable and successful affair; well arranged, effectively decorated, and, either because restricted in size or because animated by that rare

THE TREASURE HOUSE



A very beautiful oak seat which was formerly in one of the Colleges at Oxford, England. A very rare specimen. Price, £45. A very unique Jacobean oak single chair. Price, £12. A Charles Period single chair with old cane seat and back. Price, £12.

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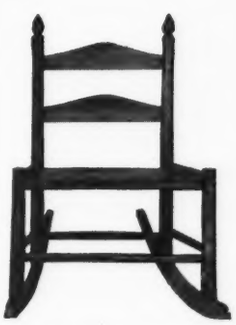

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THESE amusing little riderless horses are a particularly interesting example of Meissen-ware, made during the second of the seven Dresden Porcelain Periods.

Unquestionably, these pieces reflect the oriental influence exerted on the period by Augustus II, the Saxon king, whose love of the porcelains of China and Japan induced him to spend large sums on specimens.

Augustus II is remembered as the warlike though luxury-loving ruler who is said to have exchanged a regiment of soldiers for some of the ceramic treasures of his neighbor, the King of Prussia.

It was in 1731 that that excellent sculptor, Johann Joachim Kändler came to the factories at Meissen to join forces with Johann Gregor Herold, the renowned expert in colors and painting, who made the second or "painting" period such an important era in the development of European porcelains. It is probable, therefore, that these horses, which bear blue crossed swords of Dresden, are among the very first of those "sculptured" pieces showing the Kändler influence — and are of special interest to collectors for that reason.

The Collection of Antiques at Plummer's is today more interesting and fascinating than ever before. We are constantly adding rare and unusual specimens garnered from the highways and byways of England and the Continent, and have recently brought over some particularly interesting "finds."

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cordiality which seems a special attribute of dwellers in the mid-continent, was pervaded with a fine spirit of friendliness and good will.

Mr. Mendelsohn, who staged the event, was, I think, wise in confining his exhibitors to dealers located west of Buffalo, though the temptation to allow entries from more distant quarters must have been great. As it was, the only participators who hailed from outside the Chicago district were the Lemon Collection of Louisville, Stern of New Orleans, and Miss Norvell of Dallas. For the rest, local talent had opportunity to prove its prowess without being disturbed by either help or competition from abroad.

The proof was, I think, satisfactorily conclusive, and that in spite of the circumstance that a number of the larger firms of the city were not represented. Arthur Ackerman, however, occupied two booths with an excellent showing of English furniture and sporting paintings, besides an unusually alluring group of silhouettes and two exceptional eighteenth-century mirrors decorated with Chinese paintings. Nachemsohn of London filled four well disposed booths with discriminatingly chosen groups of French and English furniture and objects of art. Among the French items were a set of six splendid Beauvais tapestries, and an early Empire desk handsomely mounted in ormolu, decorated with Sèvres plaques in the Wedgwood manner, and replete with secret drawers and other engaging gadgets. William J. Quigley & Co. utilized their conspicuous and conveniently shaped space to set up a background of paneling as a foil for an impressive arrangement of Queen Anne and early Georgian furniture.

But the most dominant classified showing was that of the Brainard Lemon Collection of silver, whose shining glory illuminated the full extent of three booths. Though Mr. Lemon died some months since, the business which he established is being continued on the broad lines laid down by its founder. Perhaps the extent and variety of the display at Chicago was intended to demonstrate that his spirit still abides with his successors. If so, it fulfilled its purpose. I have seen a good many of the Lemon exhibits, but the present one surpassed any within my previous experience both in the rarity of its items and in its accessory attractiveness. Here were a William III tankard, whose presence would have honored the handsome taproom of a monarch, and slender beakers to intensify the sweetness of an eighteenth-century julep or tall tom collins, and here, too, were Queen Anne and Georgian tea and chocolate pots, silver elaborations by Paul Lamerie, and an amazing array of objects by the almost equally fecund, but more monumental, Paul Storr. I understand that the strong vaults of the Lemon Collection were ravished of their choicest treasures for this single occasion.

I emphasize the Lemon exhibit because it represents a special effort initiated at a considerable distance from its objective. The same thing, however, may be said for the showing of Stern of New Orleans, who brought to Chicago a good-sized shipment of provincial French furniture and decorations, from his southern headquarters. To me, nevertheless, the most absorbing item in the Stern collection was an original ledger recording the household expenses of Louis XVI and Queen Marie Antoinette from 1788 to the end of their reign. It proved to be an exquisitely meticulous bit of bookkeeping, evidently the work of a highly expert clerk operating under the eagle eye of the Royal Administrator, Randon de la Tour.

The third member of the visiting group, Miss Norvell, of the Norvell Art Galleries in Dallas, Texas, fronted her booth with a case of old-time jewelry, about which people gathered like bees round a honey pot. Her more substantial display consisted of English and European silver, of which, by the way, she showed an excellent variety.

Other exhibits throughout the Exposition were more or less miscellaneous and frequently somewhat foreign in flavor — English, French, Italian, German. Mrs. Howard Linn of "Au Paradis," for example, showed an attractive small array of Biedermeier furniture including a quite remarkable Biedermeier mirror. She supplemented these major items with a choice collection of German silhouettes eglomisés and paintings on glass.

Isabella Barclay chose a luscious old French wall paper as a

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background for a Louis XVI bed, the draping of whose elaborate canopy deserves study on the part of those who believe that a four poster is properly dressed when adorned with a skimpy bit of netting. A. Starr Best, who began buying antiques as decorative adjuncts for a different kind of shop and presently found his customers lugging off the old instead of the new, had a booth packed with English furniture and accessories and spiced with a number of specimens of foreign pewter, including several Venetian items, which were something of a revelation. Among Miss Mary Dimery's collection, I ran across an unusually large, and certainly early, Grenzhausen jug bearing the initials of English royalty. Miss D. Lorraine Yerkes displayed a single French drapery cornice, which, had I been a decorator, I should have seized upon as a prize model for a Directoire treatment. Just beneath it stood a very charming little Adam card table which hardly achieved the attention which it deserved. But that may have been because Tatman's, in the next booth, was exhibiting the widely varied trophies of a recent buying trip in England, which proved so popular as to threaten necessity for an early repetition of the journey.

I recall too, in the booth of Miss Bessie Wood, a curious set of light blue Staffordshire decorated with scenes from various early dramas. There were also a considerable variety of small boxes, and a number of bright paintings, mostly English. Mrs. E. H. Blinstrub of the Old Yoke Antique Shop showed, among other things, two painted and gilded silhouettes bearing an unfamiliar Hubard label. They were finely executed, and deserve the careful study of whomsoever purchased them. The same exhibitor likewise had a Philadelphia silver tea set by Van Voorhis — a shining example of early transplantation from the East, and one of the choicest American rarities in the Exposition. English silver, on the other hand, was quite abundant. Besides the pieces in the Lemon and Norvell collections, individual specimens appeared in many of the booths, either as decorative accents or as primary exhibits.

It will not be many years before Chicagoans will begin to realize far more profoundly than at present that they have a rich field for collecting in the books, prints, autographs, and other *ana* bearing upon the early history of their city. Lawrence E. Dicke of Evanston has long been preparing for that day. He gave me a glimpse of what, during twenty years or more, he has been gathering. Besides Chicago material, he had on exhibition a large collection of Lincolniana, and a tall file of historical autographs — signal evidence of what the Middle West can yield to him who knows what to go after and how to conduct the search.

Further evidence that the Chicago district is capable of producing finds worthy of attention from collectors of American things was discernible in Mrs. James M. Hobbs' selection of items from her Hobby Shop in Glencoe. I was particularly concerned with a set of Staffordshire ware of the 1840's, decorated with ranching scenes which, while presumably Peruvian in character, might well warm the heart of a collector in Texas, California, or any other part of the Southwest which is tinged with the picturesqueness that has overflowed the Mexican border.

In contrast with so much of western flavor, Mrs. Margaret Chapman Little took great pains to bring in from Geneva a number of items inherited from New England ancestors. This she did, I think, as a matter of conscience and somewhat in detriment to the volume of her sales, since few of her exhibits could be purchased. They were there to mark the sacredness of a tradition. No one but a New Englander would have worked quite in that way.

True pride in American things was likewise evident in Mr. and Mrs. Philip W. Mobberly's booth, with its old-time coverlets, its prints — among them a rare lithograph of Washington and his companions after a day's hunting — and its glass, ranging from old blown pieces to various types of Sandwich and mid-western pressed forms. A group of the latter largely concealed a table bearing the advertisement of Silas Chapin of Big Flats, New York.

Personally, I find it impossible to yearn very sincerely over late pressed glass. But I am indebted to F. Hewitt for at least increasing my sympathy for it, partly by his convincing argument as to its probable interest in days to come, and partly by virtue of his

This carved figure-head was found in an attic in Bath, Maine. Evidently a ship embellishment, it displays some of the very finest work to be found in this type of carving. Even the deer under the tree is visible.

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A DELIGHTFUL detail of a room in the Rosenbach Galleries, showing an antique mahogany Sheraton writing table and a Hepplewhite design mahogany side chair. On the table stand two of a set of three very fine old Blue Derbyshire Spa vases, *circa 1790*, an old Spode semi-circular vase of Josiah Spode, *circa 1795*, a decorated French porcelain box and a Reference Library set of six volumes bound in tan leather. Above hangs a framed colored engraving of Prince Leopold of Saxe Cobourg (one of a pair) while at the left hang a framed colored engraving of King Edward and an antique gold and blue glass frame. The waste basket is of tooled leather.

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personal guidance to view Mrs. Frank S. Pagin's collection, which was on display among the loan exhibits, and presented a logical and highly intelligent selection of specimens which the standardization of tomorrow is quite likely to invest with the aura of rarity. But, despite his championship of the relatively late, I found Mr. Hewitt thoroughly appreciative of a curious old walnut highboy in his own collection and of various other items of equal antiquity.

Probably all this detailed description is quite unnecessary. I have given it primarily because general pictures mean nothing and because I wish to indicate something of the collecting resources offered by Chicago. Add the vast antique accumulations of Marshall Field and Company, and the lesser, though still large, stocks of half a dozen other firms, and it should be evident that Chicago may boast, not only of an ample supply of antiques, but of an appreciative buying public. It will, however, require another exposition, held perhaps on a somewhat larger scale and in a more central location, to demonstrate the city's full capabilities as a market.

Such an exposition, Mr. Mendelsohn plans to hold from November 10 to 15, continuing it thereafter as an annual fall event — open to entries from all parts of the country. The place selected for this coming venture is the exhibition hall of the Palmer House. Personal enquiry on my part convinces me that the exhibitors at the Drake were well pleased with the results of the initial undertaking. Some of them, in fact, did a surprising volume of business. Most of them will take space in subsequent expositions, and their number will be augmented by fresh converts.

Certain it is that Chicago is antiques conscious and capable of becoming increasingly so. But the rapidity of its progress in that direction is largely dependent upon the wisdom, integrity, and aggressiveness of the city's local dealers. This recent exposition is a manifestation of group action which, if properly followed up, in other ways, is capable of achieving significant results.

* * *

Of the various loan exhibits at the exposition, even of the painstakingly elaborate and historically important display by the Colonial Coverlet Guild, lack of space forbids me to write.

* * *

Report of the first annual exposition in Philadelphia will have to await space in the July number. At the moment of writing, I look forward to this event with more than wonted eagerness; for Pennsylvania is a place of great surprises.

* * *

After the Metropolitan Museum had taken the cream of the Havemeyer collection of paintings, the residue was rather suggestive of skim milk — or rather the old-fashioned variety of buttermilk with a few lumps of golden richness still floating about in a sea largely devoid of nourishment. To my mind, David's *Girl in White* was the outstandingly fine item, and I was glad to observe that it brought the top price of the sale at the American Art Association-Anderson Galleries — namely, $26,000. Cézanne's *Ravishment* surprised the multitude by realizing $24,000, largely, I surmise, because it pretty well demonstrated what the artist would like to have done and couldn't. As was to be expected, the collection included the work of a good many late nineteenth-century European painters, notable in their day, whose names still retain sufficient magic to pull dollars out of a hat. My own early allegiance tc many of these artists, I regret to say, is beginning to wobble. Historically, of course, they are still interesting. As for the permanence of their appeal, sometimes I think, and then again I don't know. Perhaps they are today at once too near and too remote to permit satisfactory appraisal. Among American wielders of the brush, Mary Cassatt was apparently the Havemeyer favorite, as she was represented by six canvases in the sale. I feel not a single pang of jealousy toward those who own them now.

However, the total brought by the 123 paintings in the residual collection was $227,915. Objects of ancient and Oriental art, rugs, and so on, added $113,775.75.

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Prices at the Berry sale, held, April 25 and 26, at the American Art Association-Anderson Galleries, were, in general, somewhat below established marks. Just why, I am unable to say. Perhaps the publicity attending the Warren Weston Creamer auction overshadowed the slightly earlier event. The more I see of auctions, the more strongly I am convinced of the advisability of planning them well in advance, and then telling the world. In this respect, Mr. Creamer has been exceptionally thorough and far-sighted. He will, however, have to encounter the disadvantages of late season, and a mean period in Wall Street. To what degree he will be able to overcome them remains to be seen.

* * *

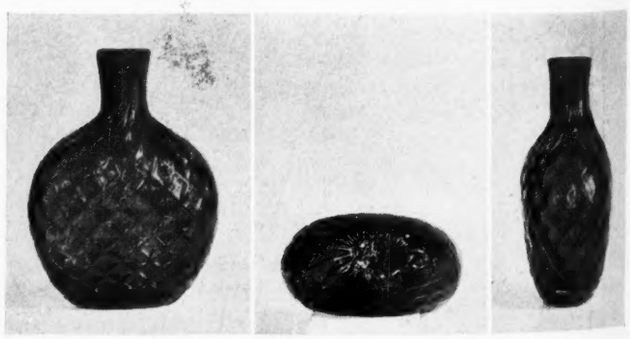
Now begins the picturesque season of rural auctions. One which bears every evidence of being the real thing is scheduled for June 5 and 6 at Goshen, New York, only fifty miles from Fort Lee Ferry, in one of the most pleasing parts of Orange County. The only sad thing about the affair is that it seems to mark the close of Fancher's Colonial Shop, which has long done business in that town. Sale of house and shop will, however, follow that of their contents. Hence, it may be that the business will be continued. Luncheon will be served by the Ladies' Aid Society of the local Presbyterian Church, and John M. Mitchell will conduct the auction — a combination of extra attractions not lightly to be ignored.

Something of country atmosphere, likewise, will surround the sale, at the Freeman Galleries, Philadelphia, of the collection of early Pennsylvania furniture removed from the old Jefferson Inn near Valley Forge. The Inn was built in 1765. But when its present furniture was acquired, I do not know. The sale begins June 9 and will continue during several succeeding days, for, besides articles from the Inn, consignments of American and English things are to be disposed of.

But Freeman, too, will join the trek into the open spaces on June 23, when begins disposal of the contents of the Holland residence at Milford, Delaware. This transaction represents liquidation of an old estate, and holds promise for the collector, though at the moment I have no full particulars.

* * *

Just at present, I find many of my dealer friends disturbed by what seem to be frozen credits. Despite various Wall Street earthquakes, not a few are doing a satisfactory business in so far as selling goes. But the bills, when sent out, too frequently receive inadequate attention. This is not as it should be. The average antique dealer usually operates on a small capital, which needs constantly to be released, not only by sales, but by prompt collections. Slow pay, therefore, may cause him an entirely unjustifiable degree of inconvenience, and even of distress. In the long run, consideration for the dealer yields the collector good dividends in both price and service. It is the prime requisite of that fellowship which makes antiqueing a real delight.



Those who like attractive glass, even if it is not old, will do well to study the accompanying illustration showing three views of a very alluring amethyst flask which has recently come on the market. In color and pattern, it is, on the whole, an excellent reproduction of certain early Ohio types. In form, however, it displays some variations, which will be readily detected

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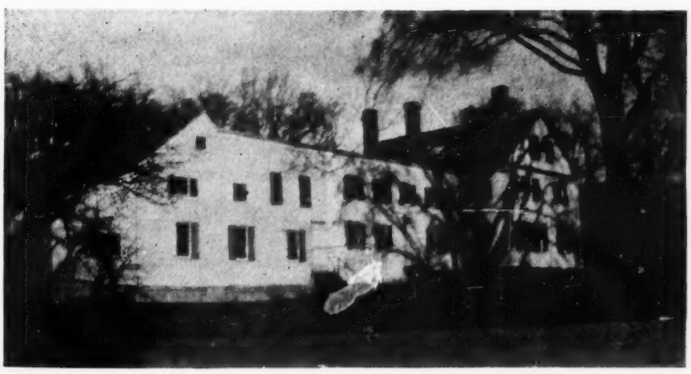

THE REED MANSION AT WALDOBORO

WARREN WESTON CREAMER

THE REED MANSION
WALDOBORO, MAINE

THE summer tour which fails to include the coastal highways of Maine, or that stops short of picturesque Waldoboro and the famous old Reed Mansion can hardly count as a tour at all. Just now Warren Weston Creamer has assembled in the Mansion the largest and most varied collection of antiques which the ancient place has ever seen. Outstanding pieces of furniture, and simple rural types besides; Currier & Ives prints in larger variety of desirable subjects than ever before; a room of glass, full to overflowing. As for hooked rugs, the finest ever made come from Maine, and Warren Weston Creamer has the best of these.

Mr. Creamer will be in Waldoboro during the summer and assures visitors of his personal attention.

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even by the inexperienced eye. It is higher in the shoulders than its early prototypes, more abrupt in curvature toward the base, and, viewed in profile, departs from the original shape in the direction of its taper. Some of these peculiarities will be more apparent upon comparing this flask with the items pictured on pages 138 and 139 of ANTIQUES for February, 1930. I point them out, not in disparagement of the reproduction, which is most beguiling, but by way of preventing it from being confused with the necessarily far more valuable originals from which it has been derived. As a gift-shop piece, it may nevertheless be recommended. I surmise that it is of Mexican manufacture.

* * *

The robbery season is on, and I am afraid that my warning to keep doors well locked has gone unheeded. Mrs. Mallory's shop in New Haven has recently been relieved of a number of valuable items, and Miss Bachelder of Wellesley Hills reports a most barefaced theft of a fine old mirror, which was taken from her home in full daylight. Last month I had something to say about fine arts insurance. I suggest a rereading of that paragraph.

* * *

By way of special summer exhibitions: the Newark Museum is displaying a large collection of wrought iron — chiefly household hardware of early American provenance. At the Metropolitan Museum of Art, I would call attention to a loan exhibition of Persian rugs of the so-called Polish type, which begins June 10 and continues through September; to an exhibition of firearms covering the period from the fifteenth to the nineteenth century, which will continue through October; and to a showing of Japanese peasant art already open.

* * *

All New England will be astir during the summer and early fall with an unwontedly large influx of visitors from all parts of the Union attracted by the various special exhibits, pageants, and celebrations which are to be held in commemoration of the Massachusetts Bay Tercentenary. While a good many plans seem still to be in the tentative stage, the following list of the more important Massachusetts events scheduled for June may prove helpful to those who are planning to invade New England during that delightful month. ANTIQUES will be glad to receive early information concerning any other special attractions to be offered during later months.

THROUGHOUT THE MONTH OF JUNE

New Bedford, Whaling museum and whaling ship.
Somerville, Historical Society events and display of historic places.
Stockbridge, Exhibitions of Colonial relics and various special events. (Mission House specially worth seeing.)

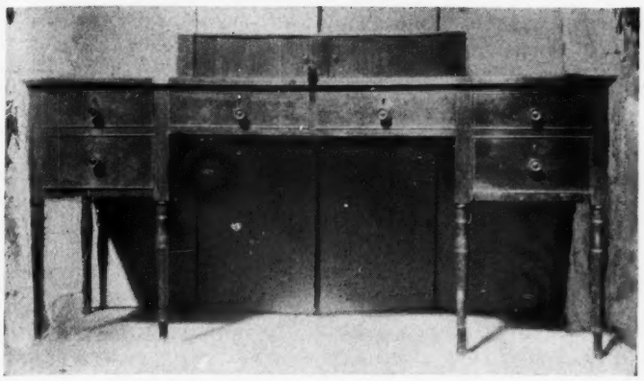
JUNE AND ALL SUMMER

Salem, Reproduction of seventeenth-century home as hospitality centre, also a Colonial store in operation. (Be sure to visit Salem.)

DATES TO KEEP IN MIND

June 11. *Boston*, Opening of private homes on Beacon Hill, street fairs, old-time costumes and events (worth seeing).
June 11–12. *Pittsfield*, Two-day, open-air pageant.
June 12. *Salem*, Opening of Colonial village; reënactment of arrival of Governor John Winthrop in the *Arabella*. Provision for 300,000 spectators (better join the crowd).
June 15–August 15. *Springfield*, Restored New England village of the eighteenth century, with old houses furnished in the period. At exposition grounds (should be exceptionally interesting).

As for July and August, the permanent exhibits noted above will continue. Boston will celebrate July 4 with enough events to keep everybody on the run during the day; while, in the evening, Charles River Basin will blaze with fireworks. The City will then rest for a brief period before holding its chief official commemoration, on July 15, which promises to be a splendid and impressive ceremony. Other towns scheduling affairs of general interest are Plymouth, throughout July and August; Newburyport, which will keep its home gardens open July 6, 7, 8, and 9; Concord,



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which, on July 12, will reënact the fight at Concord Bridge; Hingham, which will operate the "Old Ordinary" Tavern in Colonial fashion, in so far as latter-day law permits, and will welcome visitors to its homes and gardens; Milton, which will show some sixty houses more than a century old. From August 3 to 9, Deerfield will make available its old houses for inspection; on August 7, Plymouth will hold a street fair and open houses; August 10 to 12 will witness an Indian powwow at Mashpee; and Ipswich will get under way a series of local events ending August 16. Nantucket, which is to dedicate a whaling museum in June, will celebrate old-home week, beginning August 25; Salem will stage several special exhibits; and, throughout the month of August, Provincetown will feature a mingling of old-time historical attractions with modern art. As more specific information comes to hand, it will be published. But those who wish to see everything, and think they may survive the attempt, should send $1 to the Massachusetts Bay Tercentenary, 22 Beacon Street, Boston, and obtain the bulletins as issued.

* * *

Those who visit England this summer should not fail to motor to Sulgrave Manor in Northampshire, both because it is the home of the English ancestors of Washington, and because it is one of the most fascinating spots in the Kingdom. Long in a sad condition owing to the combination of modernization and neglect, the place has recently been restored under Anglo-American auspices, so as to present, not only a delight to the eye, but satisfaction to the intelligence.

New Delvings in Old Fields

THE student of things antique is constantly turning up fragments of fresh information, or evolving new theories to account for hitherto unexplained phenomena. Incomplete and tentative though his findings may be, they are likely to be worth recording for the benefit of other students, some of whom, indeed, may be in possession of the items necessary to fill out a partial pattern, or to stabilize a wobbling hypothesis. The purpose of the department of *New Delvings in Old Fields* is to supply a convenient place for the presentation of such material. Essentially a general meeting ground, it invites entries from all quarters. — *The Editor.*

American Salt Glaze

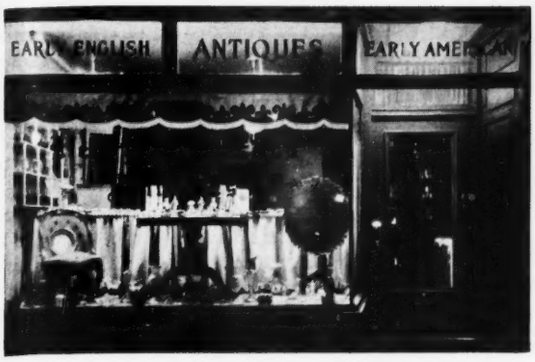
To the ceramist, the designation "salt glaze" as applied to a specific type of ware refers to an English product of the late seventeenth century and early eighteenth. No more accurate description of it could be given than that by M. L. Solon. In *The Art of the Old English Potter*, he says, "It is a white earthen vessel, daintily formed, delicately embossed with graceful arabesques of flowers, and which shows, under a pellucid glaze, brightening, but not hiding, the sharpness of the most minute details, a semi-transparence in the thinnest parts of its substance."

English salt glaze ware, which was a refined earthenware, came into being in opposition to the only existing wares of English make, which were heavy, homely earthenware, clumsy delft, and brown stoneware. Salt glaze was a seventy-five year success, and its long day drew to a close in the years preceding the American Revolution, when it was superseded in popular favor by the new English porcelains and creamwares.

Salt glazing as a means of giving a hard and attractive finish to clay wares came into general use about 1680, having been first employed by the Elers brothers, two Dutchmen who invaded England's ceramic field to that country's great benefit. This Dutch method crowded out the earlier glazing, which had been effected by coating the exterior of the ware with a dusting of lead in powder form and then firing it.

Salt glaze was unlike any other glaze in that it was produced as a vapor. In the last hours of the firing process, salt was thrown into the kiln containing the ware. Under the great heat, this salt disintegrated, freeing its sodium element, which, in vapor form, enclouded the ware and combined with the silica elements of the pottery's own material. Thus, a shiny silicate of sodium coating was formed, to remain an imperishable part of the finished object.

Other forms of glaze would run or streak. Not so salt glaze, which was produced by a chemical reaction that fixed it where



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formed. Wherever the vapor touched the surface of the clay, the salt glaze appeared, and nowhere else.

Salt glazing of tableware was abandoned, of course, with the introduction of later and more modish forms of glazing, though it persisted with makers of stoneware, whose coarse jugs and crocks and pans continued to be necessities in their particular domain of usefulness. It was revived in America, in the year 1843, at Bennington, Vermont, as a finish to the newly discovered type of porcelain called "parian."

Salt glazing had for nearly half a century been the method of finishing stoneware at the Norton Pottery. The Bennington kilns were impregnated with salt deposit. When parian was made at this pottery, it was fired in these same kilns. So, accidentally or otherwise, Bennington parian received a salt glaze finish, and we believe it to be the only parian manufactured anywhere that is so identifiable — with one possible American exception.

This Bennington parian salt glaze has been referred to as a smear glaze; and earlier writers, lacking more definite information, have so designated it. The true smear glaze occurs on English parian, however, for in England the entire object was frequently dipped, after which the inside coating was left undisturbed, while the outside coating was carefully wiped until only such vestige of it remained as the porous surface of the ware would retain. Upon firing, this exterior residue assumed a dull gloss. In this case, therefore, the name "smear" is an apt one. Pieces treated in the manner described display a uniformity of dull glaze overlay. No spots remained free from it. This dull over-all finish is distinctive of English parian.

On the other hand, when Bennington parian was subjected to salt vapor, the glaze "took" only where chemical action occurred between the gaseous sodium element and the silica of the ware. Any spreading or running of the glaze was a chemical and physical impossibility. So we find with Bennington parian that the glaze effect is often uneven. Sometimes only the upper surface of the article "caught" the vapor; sometimes only one side, leaving the other side largely without it. Often, as the sodium vapor cloud settled around an object — for all the world like a fog — it stopped short of the object's base, so that this part remained without gloss, while the remainder was nicely coated.

The salt vapor naturally rose direct to the top of the kiln. Hence, the topmost objects confined within the space were sure to receive a full bath. In some instances, therefore, Bennington salt glazed items will show a heavy and uniform coating, which might, on casual inspection, readily be taken for the result of wiping a dip glaze. This is mentioned because Bennington at times, though rarely, employed a dip glaze on its parian. This is usually distinguishable, however, by its runny aspect, perceptible at baseline seams of objects. With many salt glaze Bennington parian vases, we also note that the mouths were wiped with dip glaze before introduction into the kiln. This resulted in a heavy gloss on their upper interiors, which improved their appearance. Such interior glazes present a thick uneven lower edge to the inserted finger.

It is rather immaterial how this peculiarly American salt glaze came into being, since it actually did come. It may have been through an accidental first baking, in which the new parian was submitted to a saline atmosphere without glazing intent of any sort. The fact remains that America has its own salt glaze. Not infrequently today one hears Bennington parian spoken of in northern New England as "salt glaze." It is indeed interesting, as we trace its history, to discover in a single American ceramic product, the introduction of obsolete salt glaze as a finish to what was, in other respects, a very modern ware.

DOCTOR CHARLES GREEN

Current Books

KNOWING, COLLECTING, AND RESTORING EARLY AMERICAN FURNITURE. By Henry Hammond Taylor. With a Foreword by Homer Eaton Keyes. Philadelphia and London, J. B. Lippincott Company, 1930. 156 pages; 59 half-tone illustrations and 22 line drawings. Price, $3.

FEW processes are as complicated as one imagines them to be before making their acquaintance. Certainly this is true of refinishing antique furniture, for which the chief requisite appears to be infinite patience.

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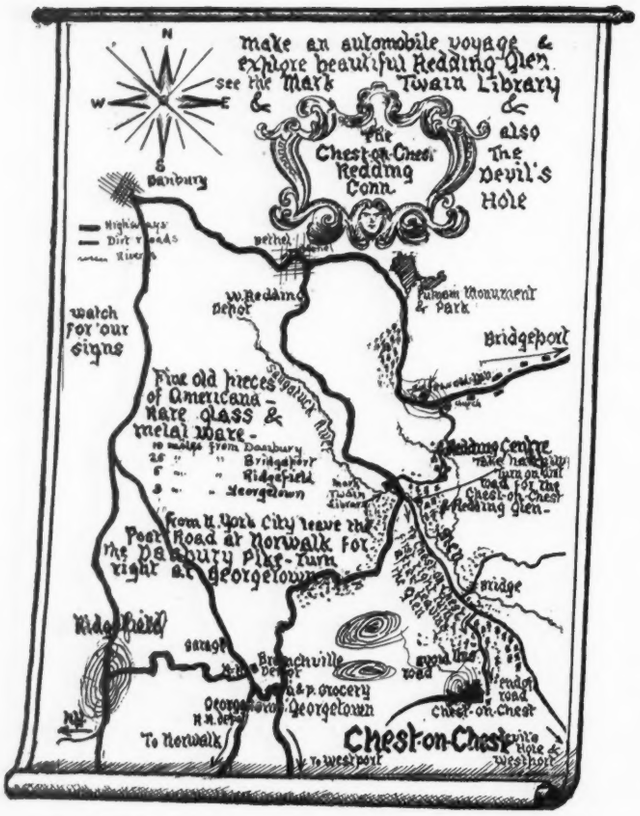

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At any rate, Henry H. Taylor, author of *Knowing, Collecting, and Restoring Early American Furniture*, tells us that this is the case, and he ought to know. The owner of a large collection, he has, himself, refinished each of its items. His book is a transcript of his experiences.

Most treatises of this kind give so many useless directions as to confuse the reader. Mr. Taylor avoids this mistake. He tells how the job should be approached, emphasizes the crucial moments of its progress, and leaves the rest to common sense. Possessed of that attribute, almost anyone will find the offered guidance quite ample. Where gumption is completely lacking, it is best, in all cases, to allot the task of refinishing to professional care.

But, besides telling how antique furniture should be restored and refinished, the book is full of wisdom on other subjects, such as the philosophy of collecting in general, how to look for the evidences of genuine age, what kind of furniture is worth collecting, and to just what extent repairs are justifiable. A wealth of specially prepared illustrations clarify the various points discussed. The chapter on hardware, with its diagrammatic presentation of period pieces and the correct hardware to use with them, is invaluable.

Whether or not the collector intends to do his own restoring, he will find *Knowing, Collecting, and Restoring Early American Furniture* of incalculable help in assisting him to direct the work of others and correctly to appraise the outcome.

EARLY AMERICAN PRINTS. By Carl W. Drepperd. New York and London, The Century Company, 1930. 232 pages; 94 illustrations. Price, $4.

THE collecting of early American prints has long been in need of two influences — a tonic and a guide. For some years past, it has suffered from congested attention upon the lithographs of Messrs. Currier and Ives. This is perhaps but natural, since these works are well-nigh omnipresent, are obvious, and, in a good many instances, are worth gathering into the collector's portfolio. Yet it has seemed to us that such concentration upon one manifestation of American printmaking was not altogether healthy. It prevented that larger view of the whole subject really essential to a correct appraisal of its parts.

Still, there seemed no cure for the situation. The few articles on early prints published in ANTIQUES could serve only as a palliative. Weitenkampf's *American Graphic Art* covers too wide an area and is, in consequence, too dilute for specific uses. So we give a double welcome to Carl W. Drepperd's *Early American Prints*, not only because it is well done, but because it seems to us a most timely and appropriate book.

Its treatment is that of historical sequence. An opening chapter disposes of various technical processes and their accompanying designations. Thereafter, we have a series of chapters dealing with prints of the Colonial period, prints of the Revolutionary period, the Golden Age of American engraving, the rise of lithography — with due honor paid to Currier and Ives, — book and magazine illustrations, and early American caricature. A liberal sprinkling of pictures gives sufficient support to the text.

The limits of the volume inevitably necessitate brevity. Biographical data concerning the printmakers are reduced to a minimum, and the lists of examples printed at the close of each chapter are representative rather than exhaustive. Nevertheless, *Early American Prints* amply fulfils its purpose, which is to acquaint its readers with the general aspects of the field which lies before them, and to supply the implements essential to the beginning of its cultivation. The slenderness of the appended bibliography suggests that early American prints still offer a suitable theme for a number of thoroughgoing monographs.

GENUINE AND COUNTERFEIT. Experiences of a Connoisseur. By Max J. Friedländer. Translated by Carl Von Honstett and Lenore Pelham. New York, Albert and Charles Boni, 1930. 109 pages. Price, $1.75.

THIS admirable little book, consisting of eight brief essays, may easily be read at a sitting; but it deserves a far slower and more contemplative method. Though written in a style of crystalline clarity — unusual to German scholarship — it concentrates much more of technical and philosophical wisdom than the mind can grasp and hold without allowing for meditative pauses.

The thesis which Doctor Friedländer presents is, in brief, that the work of a master painter betrays not only the artist's manual habits, but his mental and spiritual bias as well. Though it may be possible for the forger to produce a deceptive imitation of the great man's technique, it is quite impossible for him to render a duplication of the other's spirit. Hence, connoisseurship must take account of a picture not only as a manifestation of technique, but as a revelation of inner motive. This is a point of view worthy of consideration. It places the function of the expert on an almost unattainably high plane; but one which, it would seem, must at least be approached by those who aim to speak with ultimate authority and not as the scribes.

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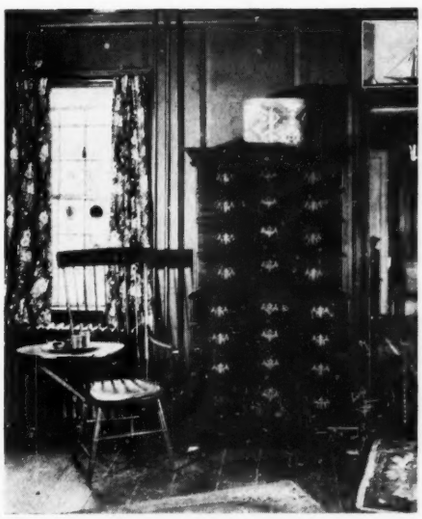

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A country doctor's saddle bags, used for years in Cortland and Tompkins Counties, New York — many of the old tin containers still filled with primitive medicines.

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By Henry H. Taylor

With a Foreword by Homer Eaton Keyes
Editor of ANTIQUES

An unique book which every collector of old furniture should own. Intimate details of the materials, construction and finish of early American furniture are given, and complete directions for restoring and repairing damaged pieces, from replacing the feet of a highboy to complete refinishing. And there is a chapter on fakes and how to recognize them. *59 Illustrations and 22 line drawings.* $3.00

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RECEIVED FOR REVIEW

FINE ARTS

GENUINE AND COUNTERFEIT. Experiences of a Connoisseur. By Max J. Friedländer. Translated by Carl Von Honstett and Lenore Pelham. New York, Albert and Charles Boni, 1930. 109 pages. Price, $1.75.

FURNITURE

KNOWING, COLLECTING, AND RESTORING EARLY AMERICAN FURNITURE. By Henry Hammond Taylor. With a Foreword by Homer Eaton Keyes. Philadelphia and London, J. B. Lippincott Company, 1930. 156 pages; 59 half-tone illustrations and 22 line drawings. Price, $3.

PRINTED ARTS

EARLY AMERICAN PRINTS. By Carl W. Drepperd. New York and London, The Century Company, 1930. 232 pages; 94 illustrations. Price, $4.

MISCELLANEOUS

COLONIAL INTERIORS. Second Series. By Edith Tunis Sale. With an Introduction by J. Frank Kelly. New York, William Helburn, Incorporated, 1930. 159 plates. Price, $15.

HISTORIC INTERIORS IN COLOUR. 80 Coloured Views from Castles and Private Houses, with an Introduction by Adolf Feulner. New York, William Helburn, Incorporated, 1929. Price, $12.50.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases, it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

571. F. G. R., *Connecticut* (ANTIQUES for April, 1930, Vol. XVII, p. 368). We certainly went far astray when we permitted ourselves the surmise that this Hitchcock type rocking-chair might be a home-grown specimen and hence unique. According to letters received, such chairs were turned out in quantity sufficient to ease the weary bones of half the inhabitants of southern Connecticut. Mrs. L. F. Beers of Danbury and Mrs. S. M. Bryan of Guilford, Connecticut, both write that they possess exact duplicates of this chair, and add the further interesting fact that stenciled decoration appears on the backs. Whitlock's Bookstore in New Haven clinches the case against us by stating that it now has three precisely similar rockers on hand and sold six others not long since.

Further testimony to the same effect has come from F. L. Thoms of Litchfield, Connecticut, who contends that this type of rocker, if not the primeval type from which the so-called Boston rocker was derived, at any rate, antedates the latter form. Mr. Thoms encloses a photograph of a specimen in his possession. We are reproducing it here, both because it appears to be somewhat more sophisticated in design than the one published in ANTIQUES for April, and because it quite clearly retains its original painting and gilding. Evidently such chairs were turned out by several different factories, and, in consequence, display considerable variation in details of proportion and decoration.

441. (ANTIQUES for February, 1929, Vol. XV, p. 158).

Search in the early New York City directories from 1786 through 1815 has resulted in the finding of two chairmakers named Always — John and James — either of whom, apparently, might have been responsible for the Windsor chair in question. Not until 1793 is there any member of the Always family listed, but, in that year, John appears as a Windsor chairmaker on James Street. In 1794, James is added to the roster, at 1 Fayette Street, with John at the corner of James and Bancker Streets. John takes unto himself a partner named Hamton, in 1795, at 42 James Street; while James is credited with being a "h. carpenter." During the period 1796–1798, the two are catalogued as chairmakers on James Street: John at Number 42; James at Number 38. The year 1799 finds them both located at 31 Bancker Street. This is John's last appearance in the directory, though James is listed at various addresses until 1811, when he too vanishes.

Were they brothers, or cousins, or of no relationship? And which one made the chair that eventually found its way to its present home in Buffalo? It seems quite possible that James and John were in some way connected, for there are no other persons bearing the name listed in the New York City directories from 1786 through 1815 with two exceptions: in 1805, Jacob Always made coaches at 1 Chamber Street, and, in 1812, John, "mariner," appeared on the scene. It is more than doubtful that this

Very Unusual

Pair of Rogers Groups in Parian Ware. Both perfect. Height, eighteen inches. These were bought in England. Signed *John Rogers, New York.*

Telephone, Potomac 5248

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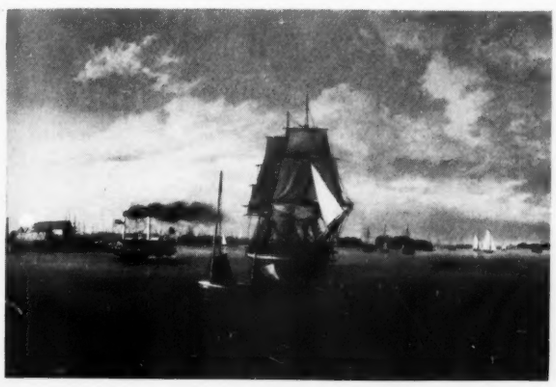
1204 CONNECTICUT AVENUE, N. W. WASHINGTON, D. C.

FINE AND RARE PRINTS



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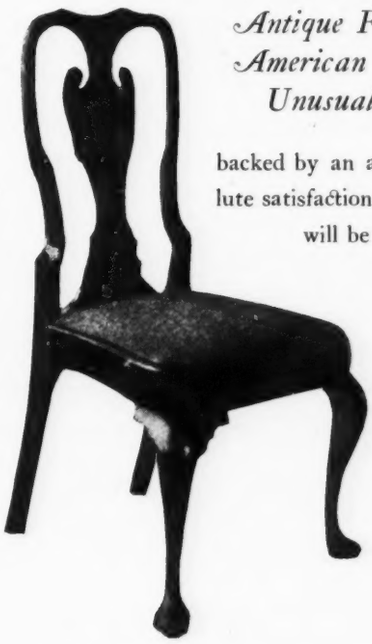

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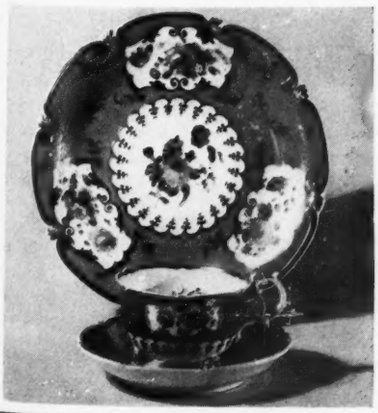

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BOSTON, MASSACHUSETTS

Variety and as much interest in the purchaser of a small piece as the buyer of an important one, and an assurance of always personal attention. This and reliable things both American and foreign have made for us our reputation for "lovely things at fair prices."

Visitors to the Tercentenary celebration and others will find no more interesting center for Antiques than Chestnut Street in Boston — the heart of the antique district.

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(opening about the middle of June)

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The TREASURE SHOP
HYANNIS, *Cape Cod*

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NEXT DOOR TO THAYER-McNEIL'S

Opens for the Season
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Pine and maple — High-backed Settle — Benches — Chests — Saw-Buck Tables — together with finer pieces in walnut and mahogany. Beautiful overlay lamps and colored glass a specialty as heretofore, and one of the loveliest assortments of hooked rugs that could be assembled — each one carefully selected, and individual in coloring and design.

We shall be glad to have our customers pay us a visit early in the season before stock is depleted.

HULDAH W. SPAULDING

is our chairmaker, turned sailor after an interval of twelve years. But it might be a wayward son. That, however, is another story.

Queries and Opinions

All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to ensure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

ANTIQUES *reserves the right to hold all submitted photographs for publication, but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation ANTIQUES *considers outside its province.*

594. P. W. M., *Illinois*, asks concerning the maker of the late Sheraton table here reproduced together with its label, which bears the name of Silas Chapin of Big Flats, Tioga County, New York. The typography of this advertisement suggests a date somewhere in the 1820's. As for Silas Chapin of Big Flats, it is interesting to learn that he was a cousin, by

several removes, of the better-known cabinetmaker, Aaron Chapin of Hartford, Connecticut. Both were descendants in direct line from Samuel Chapin, who was born in Roxbury in 1642, and died in Springfield, Massachusetts, in 1712. Members of this branch of the Chapin family were, in general, content to remain in New England. Thus, Samuel's eldest son, Ebenezer, lived and died in Springfield. The latter's grandson Justus migrated only as far as Gilsum, New Hampshire, where Silas was born in 1793. But Gilsum was too small for Silas. He migrated to Big Flats and there made furniture until his death in 1828.

Samuel's second son, David, and grandson Edward never got beyond Chicopee, and Aaron, of the next generation, apparently found his love of adventure satisfied when he had stretched his tether far enough to bring him within the confines of Hartford, where he died in 1838.

When looking for choice pieces of

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Where you can select from one of the largest stocks of genuine antiques in the United States

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Depth, 21¼ in.

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A fine Silas Hoadley grandfather clock. Eight-day movement, wooden works, pine case.
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of
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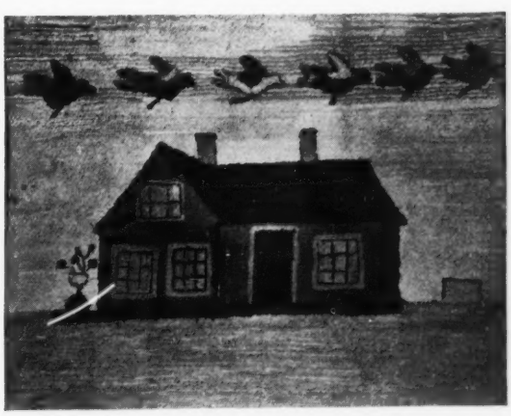

New and larger quarters

An entire house at 32 Fayette Street, Boston, Mass. near the Hotel Statler, completely furnished with hooked rugs and antiques.

Selections sent on approval or consignment. Write for our special proposition to the trade. Hooked rugs cleaned and repaired by experts.

NEW ENGLAND SALES ASSOCIATION, INC.
32 Fayette Street, BOSTON, MASSACHUSETTS
FRANK W. BARTON, *President* *Telephone:* LIBERTY 2692

THERE is nothing like satisfied customers to build a business. For more than twenty years now our chief aim has been to give more value than was expected at prices lower than necessary to make sales. And our policy is reflected in the ever increasing size of our shop.

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A LIFETIME spent in one occupation should bring accruals of valuable experience. My life has been devoted to the antique business — to collecting, studying, and classifying specimens of early American furniture.

It is only such long experience that can qualify a dealer to judge of intrinsic values, to appraise relative excellence, and to render authoritative judgments as to desirability. My stock of antiques and my knowledge concerning them are available to those who are buying for future worth as well as for immediate satisfaction.

MORRIS BERRY

80 East Main Street

PLAINVILLE, CONNECTICUT

595. Of the gold and roseate lustre pitchers which are here reproduced through the courtesy of Miss Henrietta Le Moyne of New York City, there is nothing to say except that they are an uncommonly fine matched pair, dating probably from the early 1800's. In general form, they very closely resemble a pitcher, bearing the date of July 4, 1823, which was published on page 513 of ANTIQUES for December, 1928. Only in the shape of the handle and the manner of the decoration do they show material departures from that model. Six and one-half inches high, they are considerably more impressive than the common run of their kind. Add their undiminished lustre to their size and they are obviously important specimens.

596. B. deM., *New Jersey*, seeks information concerning the maker of a chest of drawers, found in New England, which bears the following label:

Cabinet Furniture
Erastus Grant
West ———

Can any reader assist here?

597. The three Windsor benches here pictured were found in Kentucky and Tennessee, though the place of their making is, of course, uncertain. The largest of the group (*Fig. 1*) measures eight feet in length and is supported on twelve legs, braced with transverse and longitudinal stretchers. The shaping of the two major posts of the back is somewhat unusual. We should be inclined to place this interesting example in the closing years of the eighteenth century.

Fig. 1

The smaller but somewhat similar bench (*Fig. 2*) has less vigorous members and appears to represent the early nineteenth century. For photographs of the two, we are indebted to Mrs. Katharine M. Edelen of Bardstown, Kentucky.

Fig. 2

Quite dramatic in its design is the third bench, with its trinity of sunbursts formed by the spindles of the back. Whoever worked out such a pattern had something very special in mind. The arms show a graceful curvature, which seems miraculously to have withstood the shocks of well over a century. The photograph comes from Miss Sophie C. Harrill of Knoxville, Tennessee, to whom we are frequently indebted for unusual pictures.

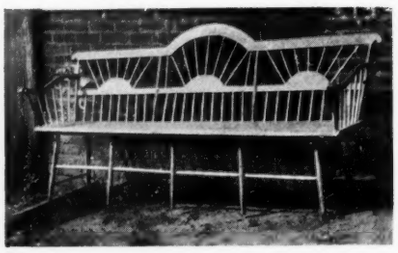

Fig. 3

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for the TRADE

OUR ever-changing but always enormous stock includes everything which the antique and decorative trades may need in the way of Vases and Porcelains of All Descriptions and Periods. Pewter and Tole Ware, Alabaster, Ornamental Tie-backs. Fabrics. Glass. Portraits, Etc. *A Treasure House for the Buyer.*

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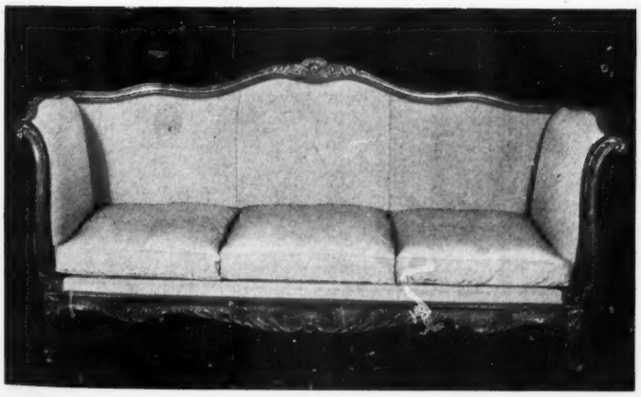
MR. PAPP offers for the summer months a great reduction on his entire collection of rare antiques, consisting of Early American and Old English furniture. He has everything one needs for furnishing the house in the country, and among these unusual things is a lot of copper weather-vanes. One, a cock, is pictured here. And there are others in the form of a Lion, a Bull, a Horse, an Eagle, and numerous other animals. These can be seen any time at

MR. PAPP'S SHOP

684 Lexington Avenue . . . New York City



Antique Louis XV Walnut Canapé

French
Reproductions
& Antiques

RONSARD

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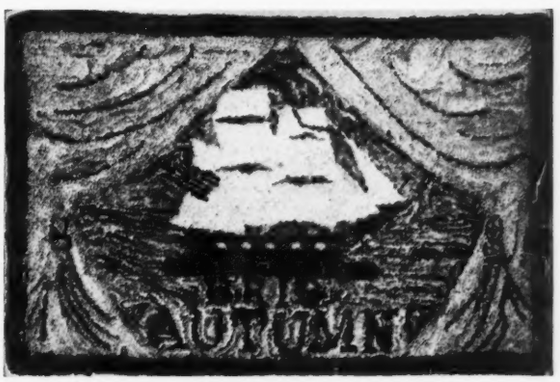
Plaza 5712



Rare Old Hooked Rugs

Pine, Maple, and Walnut
Furniture

MRS. SCHERNIKOW

Early American Hooked Rugs

Madison Avenue *at* Seventy-Fourth Street

Butterfield 1788

Charm that is irresistible

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THE SPINNING WHEEL ANTIQUE SHOP

35 Fayette Street Boston, Massachusetts

LALLIE LEE KENNEDY

Summer Shop at Edgartown, Massachusetts. Conducted by Mrs. Edward Marchant.

598. L. F., *South Dakota*, treasures a family heirloom made in England, in 1782, by a cousin of her great-grandmother. It is a so-called map sampler of England and Wales worked on linen and bearing the information that it was done at Tottenham by Mary Cook. While in most respects like other embroidered maps of the period, this example rejoices in a more than usually elaborate inscriptional corner piece, whose details of leafy trees and sculptured urn Mary Cook followed with praiseworthy care and skill. It is interesting to observe that while, as Mrs. Bolton states in her book *American Samplers*, "English children turned out maps of England, Scotland, and Wales by the dozen," American map samplers are extremely rare. When the latter occur, they usually depict an individual state instead of the scattered geography of America as a whole.

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118 American Forest Scene — Maple Sugaring, *Tait, del.* 1856 L. N. C.
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Telephone Bogardus 5076

599. Benjamin Franklin died April 17, 1790. On May 25, 1792, his household goods were sold at auction, at his late residence. To Doctor T. Kenneth Wood of Muncy, Pennsylvania, who keeps us pretty steadily supplied with odd bits of information, we are indebted for two photostat copies of advertisements announcing the event. One is taken from Dunlap's *American Daily Advertiser* for May 21, 1792; the other from Bache's *General Advertiser* of the same date — both in the files of the Historical Society of Pennsylvania. We reproduce the former, since it is clear enough to be quite legible. Evidently, Poor Richard's dwelling was amply supplied with luxuries as well as necessities. We note its utilization of Franklin stoves, and, while we find no mention of rockers, we observe that a sedan chair is listed as an item of special importance.

FURNITURE.

On FRIDAY the 25th Inſtant, at 10 o'Clock, at the Houſe of the late Doctor *Franklin*, in Franklin-Court, Market ſtreet—

Will be Sold by Public Auction,

A VARIETY OF

Valuable Furniture and Plate,

MAHOGANY ſide-boards, dining, card and Pembroke tables, mahogany chairs, looking-glaſſes, cloaths-preſſes, tea-urns, plated candleſticks, windſor chairs, an elegant ſopha, chintz window curtains, cheſt of drawers, a forte piano, a harpſichord, a copying preſs, circular and ſundry other coal grates, Franklin ſtoves, china and queen ware, braſs andirons, ſhovels and tongs, patent lamps, plated knives and forks, jack, &c. &c.

Silver and Plated Ware.

Waiters, ſugar cannifters, ſnuffers and ſtand, a diſh croſs, tea and coffee pots, cruet frame and caſtors, candleſticks, ſauce pans, butter ladles, wine ſtrainers, funnels, tureens with handſome glaſs and elegant workmanſhip, milk-pots, &c. &c.

ALSO,

A SEDAN CHAIR.

May 21

Old Russia

One of a pair of Eighteenth-Century Crystal Chandeliers. The metal is ormolu.

A shop dealing in

Russian and Other European Antiques

We specialize in

Genuine Antique Crystal Chandeliers, Sconces, and Girandoles of the Eighteenth Century

We also carry a large assortment of other antiques consisting of

Old Silver, Ikons, Brocades, China, Glass and Russian Lacquer

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Branch Shop in

Detroit, Michigan 3002 West Grand Boulevard

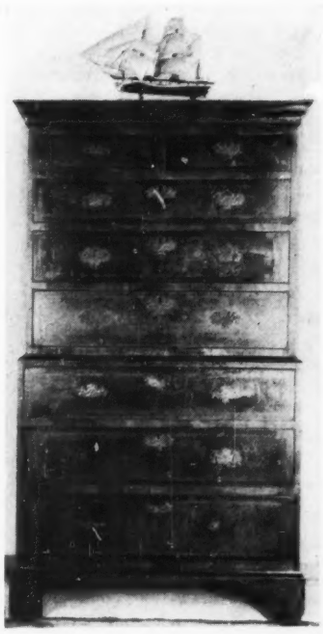
THOMAS JEFFERSON once owned this chair. Its pedigree is secure, and its value correspondingly high.

Likewise we have an exceptionally large selection of genuinely antique, but unpedigreed, English furniture at prices more than correspondingly low.

THE QUARTERS

FREDERICKSBURG VIRGINIA

Period
Furniture
Ship Models
Georgian
Silver
Old Glass
and China



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ONE OF A PAIR OF FINE CHIPPENDALE ARMCHAIRS

Weymer & Young, Inc.

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Importers of Old English Furniture & Silver

Estate of

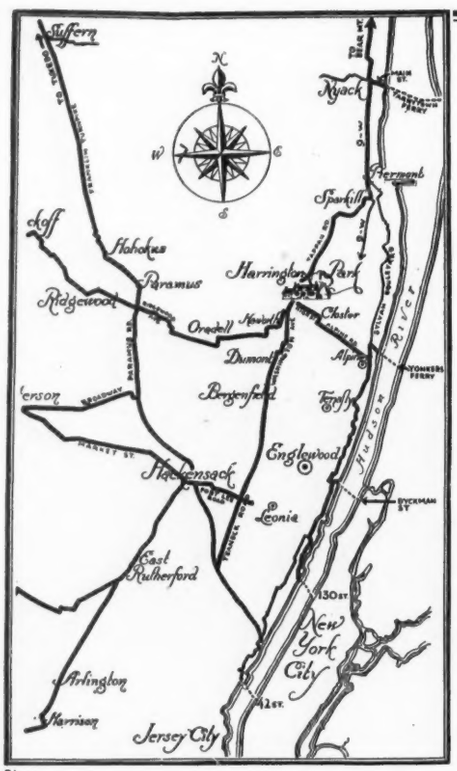
James Curran

1625 *Pine Street*

Philadelphia, Pa.

GENUINE ANTIQUES

Furniture, China and Silver. Old Philadelphia wood and marble mantels.



So Easy to Reach from All Ferries

3 miles from Yonkers Ferry

7 miles from Englewood

8 miles from Nyack

9 miles from Hackensack

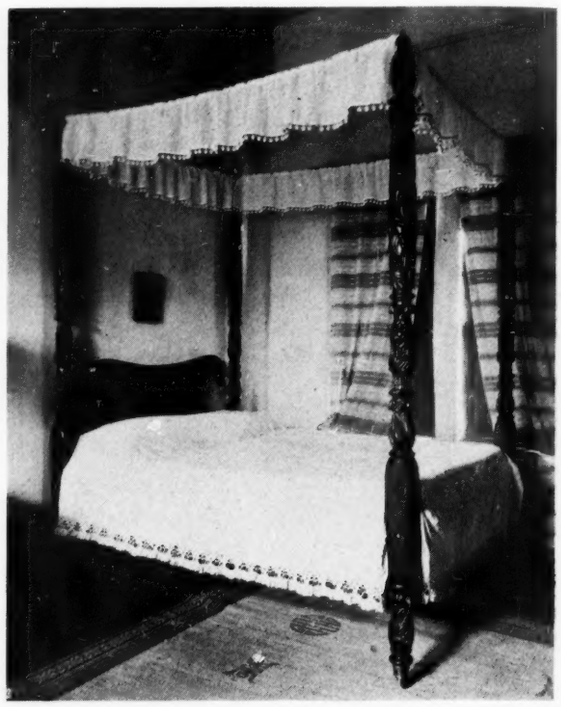
12 miles from 130th Street Ferry

A. L. CURTIS

AMERICAN ANTIQUES

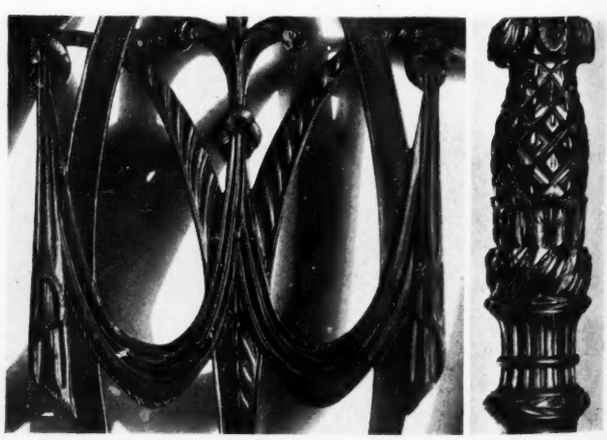
HARRINGTON PARK NEW JERSEY

600. Despite the tradition that this bed was purchased in France, we have a notion that it actually hails from the West Indies, where, if we are rightly informed, the pineapple has long been a favorite decorative motive, partly because the fruit is an emblem of hospitality, and partly because it is easily stylized by the wood carver. All told, the pineapple



occurs on this bed no less than eight times, thus expressing very nearly the ultimate limit of hospitality, even for so massive and commodious a piece of furniture. By some, this kind of carving is greatly admired; by others, it has been cruelly derided under the designation of "rotten pineapples."

Tastes differ in such matters, but we think that it may be not uninstructive to examine the accompanying details of carving: the one, from the ornamental work on this nineteenth-century bed, the other, from a slightly earlier chair by Duncan Phyfe. Placed side by side, the two reveal differences which otherwise might escape notice. Phyfe's carving is neat, precise, and delicately elegant, yet sufficiently vigorous in its accents and varied in its forms to achieve a telling decorative effect. Furthermore, it is used with great discretion, so as to gain from the proximity of unornamented surfaces, and at the same time to preserve the latter against monotony. In comparison with such highly intelligent and neat-handed workmanship, the bed post appears superabundant, restless, and, in its detail of carving, somewhat uncertain and confused — in places a trifle coarse.



Perhaps it is not quite fair to bring a bit of West India carving into comparison with that of New York City's pet furniture shop. It is done in the present instance, not to belittle the former, but solely to sharpen the critical vision of those who really wish to perceive the difference between tweedledum and tweedledee in the art of furniture design and decoration.

Queen Anne Cottage

Queen Anne Corners — Accord, Mass.

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One of the finest collections of American antiques in the country. We specialize as well in early American silver and miniatures, and our choice Lowestoft and china is known and sought after by the most critical collectors.

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Half-way between Boston and Plymouth

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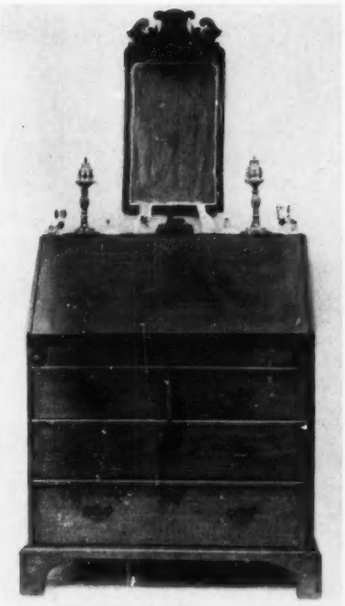

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c. 1750

Of pleasing proportions and convenient size (*30 in. wide*).

DAINTY QUEEN ANNE MAHOGANY MIRROR.

(*Atop the desk*) Pair Brass Candlesticks, Bennington Dog Paperweight, Pair Miniature Woolly Dogs, Staffordshire Cat, 3 Staffordshire Dogs.

Prices reasonable

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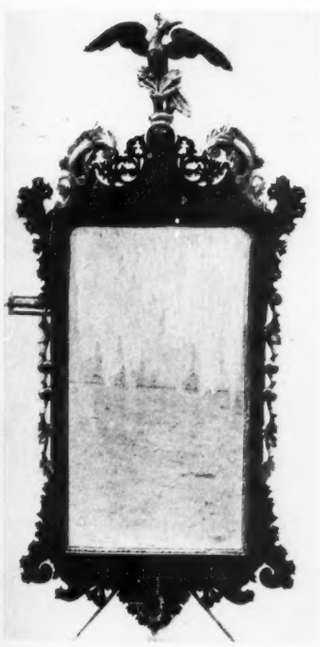

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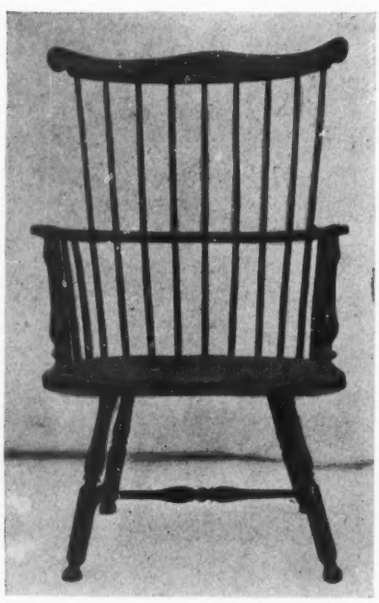


PENNSYLVANIA COMB-BACK WINDSOR CHAIR
In good original condition
Price, $350

COME AND SEE OUR STOCK

ONE VISIT IS BETTER THAN A DOZEN LETTERS

Francis D. Brinton

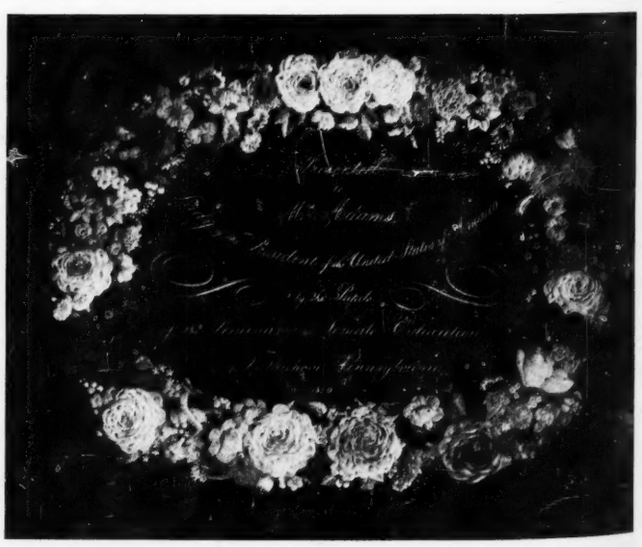
Oermead Farm

WEST CHESTER , , , PENNSYLVANIA

601. Good wax portraits are hard to find. Bad ones, fresh from the maker's hands, are as plentiful as cigarette advertisements. In the category of the good, however, we are inclined to place the specimen here pictured.

It is executed in a brownish wax, and measures two and three-quarters inches high. Lightly imprinted beneath the shoulder is the name *James Brattle L.L.D.* and the date *179[?]*. We have made unavailing search to discover information as to this personage's history. Can some of our readers do better?

To return for a moment to the fraudulent portraits: some of these, we are inclined to believe, have been made by taking plaster casts from Wedgwood jasper medallions and other reliefs, and using them as molds for wax reproductions. The game is a comparatively simple one to play, since detection would largely depend upon acquaintance with the original — an unlikely occurrence among the neophytes for whose benefit the imposture is planned.



602. The shadow of Victorianism begins to fall athwart the scene even before the birth of Queen Victoria. We see its outlines in certain pieces of late eighteenth and early nineteenth century silver, in some of Sheraton's late attempts to achieve originality in furniture design, and in

POSTAGE STAMPS

Of the United States

THE popularity of United States stamps is increasing. Therefore, if you have anything in the way of old issues on original cover before 1880, rare single stamps, Confederate stamps, locals, or provisionals, you ought to send them for a valuation. I buy entire collections or accumulations and will pay the market price for anything. During the last few months I have added many rare specimens to my collection and am always ready to buy more. Please remember, however, if you have large accumulations of the same common stamps that their value must necessarily be small. — The record price paid for a single stamp is $33,000.

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Telephone LIBERTY 0190

Harriet Endicott Waite

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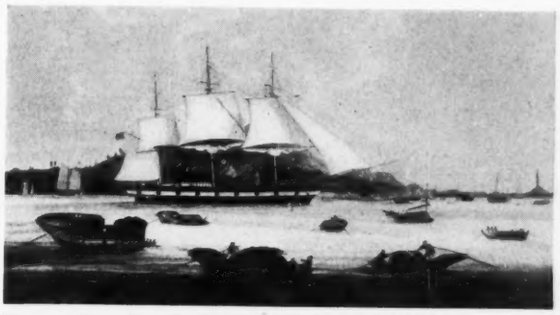
NEW YORK CITY



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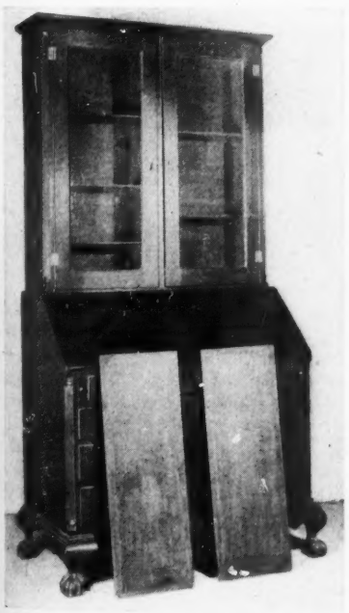

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Original panels for doors

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Write for our list of wants

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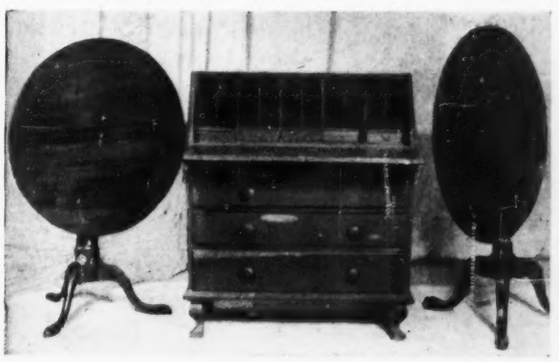

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Cherry snake-foot tip table, $65

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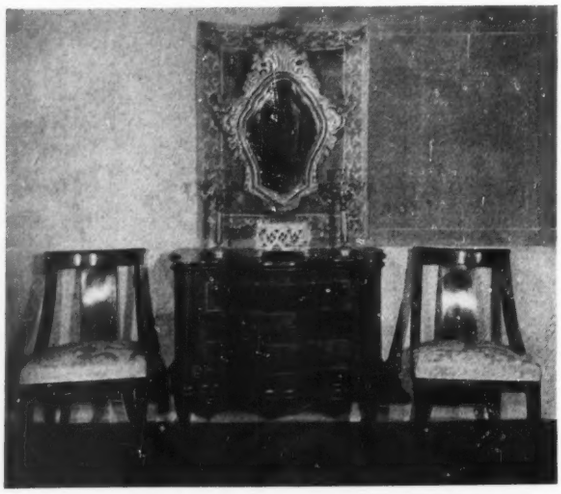
of Florence



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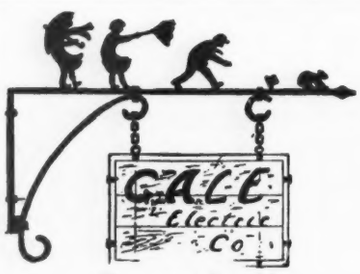

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$6.00

We are equipped to make Fixtures and Lanterns from your own designs.

Write for Circular

GALE ELECTRIC CO.

POST BOX 1750

NEW HAVEN CONNECTICUT

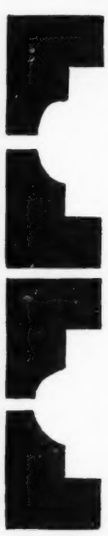
many of the finished pieces of furniture surviving from the period when the brains of King George III had dissolved into soft soap and the Prince of Wales was dividing his time between the duties of Regent and the pleasures of royally privileged philanderer. Victoria was born in 1819 and ascended the throne in 1837. Eleven years before the latter happy event, the pupils in the Seminary for Female Education in Bethlehem, Pennsylvania, presented to Mrs. John Quincy Adams, wife of the President of the United States, the framed wreath here reproduced. The affair is wrought on a dark material akin to broadcloth, partly in embroidery, partly in what appears to be silk tulle, in which latter material the petals of the major flowers are delicately and painstakingly modeled.

If we were to meet a decorative effort of this kind quite bereft of date, our inclination would be to assign it to the 1840's or even the 1850's. And we should be wrong by close to two full decades. Apparently the eighteenth century was no more than dead and buried before its traditions were forgotten, and the striving to achieve the naturalistic as against the stylistic in ornament began to manifest itself. The *Meisterarbeit* of the young females of Bethlehem probably represents the last word in up-to-date embroidery in 1826. In the words of an admiring old lady, its roses are so natural that they look almost artificial. The accomplishment of similarly startling effects in stuffed floral rugs, hair and shell wreaths, and even, to some degree, in the patterns of carpets, wall papers, and draperies became the ambition of succeeding generations. The embroidery here illustrated is preserved in the Adams Mansion at Quincy.

603. L. D. S., *New York*, has a maple card table, with reeded legs, which carries the label of its makers.

..... & JARVIS
Cabinetmakers
Delhi, N. Y.
No. 104

A photograph would of course be necessary before any attempt could be made to date the table, but possibly some reader may have information regarding the firm's period of activity.



604. H. G. F., *New Jersey*, sends the photograph of a small chest of undetermined material, whose dovetailing is similar to that of certain Bermuda chests such as were discussed in ANTIQUES for December, 1929. A photograph of the chest and a tracing of its dovetailing are here reproduced. The piece is quite small — only 18¾ inches long by 12 inches high. Its lock plate is evidently early. The top of the chest, now secured by ordinary hinges, originally rejoiced in cotter pin attachments. The bottom, which is of pine or whitewood, appears to be a renewal. The same thing may be said of the base molding and the supporting shoes, or runners. Judging from the evidence at hand, we are inclined to ascribe this chest to Bermuda in the early eighteenth century.

605. We had a notion that the block printing outfit pictured and described in the Attic for February was of comparatively late date. Confirmation comes from Miss Ella E. Rockwood of Flint, Michigan, who writes that such paraphernalia were used to lay the patterns for braid work — a very popular form of dress trimming in the 1860's. *Soutache* braid was employed and was held to the design by fine backstitching. Godey's and Peterson's magazines published many patterns for braid work. which could be followed without recourse to printing blocks.

The
Oxbow Antique Shop
88 Charles Street, Boston, Mass.

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The Opening on June 15th of

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Colored print, *The Happy Family*, N. Currier. Clean, Perfect, $3.50.

Early rich gold lustre pedestal urn, 6¾ in. tall. Buff band, heavy gold relief flowers. Beaded decoration. Two upturned scroll handles unattached at tops. Rare. $20. (One tiny flake gone from under side of top lip.)

Gay glass covered small box, 2¾ x 1¾ in, old. Green landscape: dancing girl with lyre. "Forget-me-not." Original perfect. Looking glass in side, $4.

Pair blue and white Parian vases, $20.

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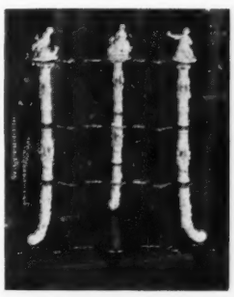

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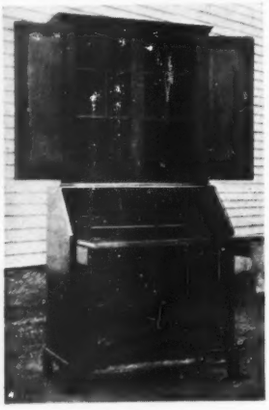

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Glass · China
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June—And the Urge to Antiquing Grows
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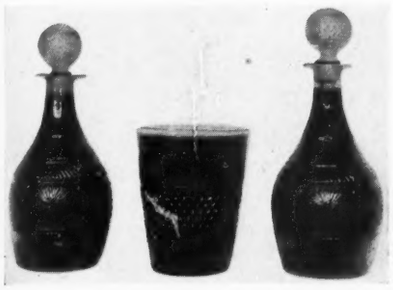

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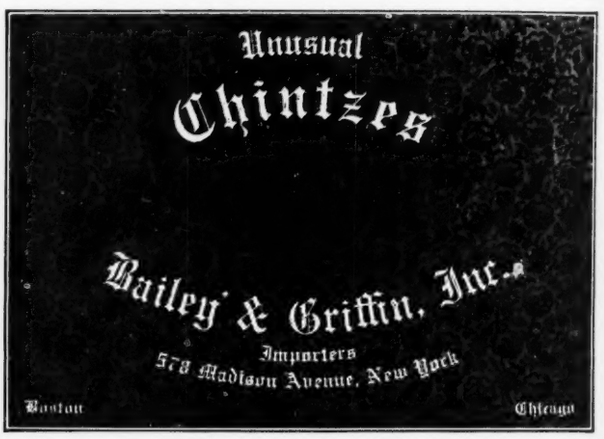

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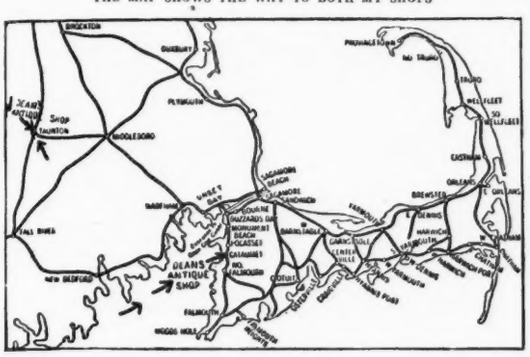

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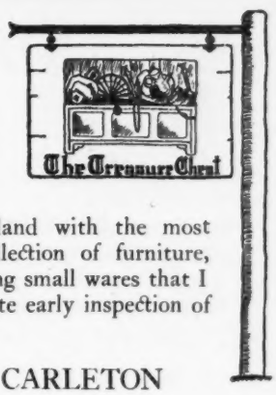

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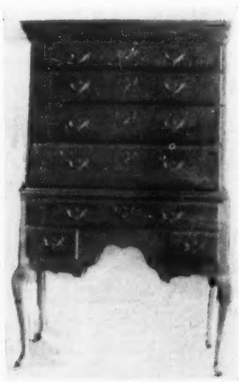

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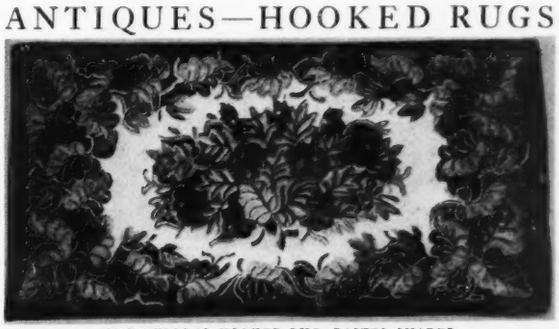

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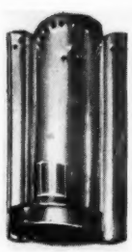

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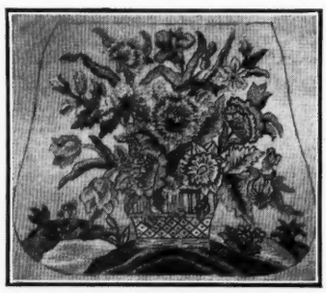

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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DISH-TOP, TIP-AND-TURN TABLE. JApanned dressing case. Inlaid Pembroke table. Hepplewhite card table. Napoleon on glass. Lowestoft, rare lighting fixtures. Send for new list. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

QUILTED THREE-MOLD (CONTACT) SIXinch-diameter dish. Sapphire blue mid-Western flagon. Redford honey dish. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

PAIR, COVERED SAW-TOOTH PINEAPPLE compotes, $25. Six Liberty Bell goblets, $12. Covered Tippecanoe compote (14 inches high), $15. Covered Bellflower compote, $15. Pair waffle celery vases, $12.50. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

EXTREMELY RARE CURRIER BROOKLYN print. Danforth pewter, and rare rose bowl lamp. LILLIAN COGAN, 105 West 39th St., Bayonne, N. J.

TEN BLUE WILDFLOWER GOBLETS, $6 each. Sampler dated 1762, beauty, $35. Pair Bellflower goblets, $3.50. Number 262.

CLOSING OUT A COLLECTION OF GOOD old patchwork quilts, silk and cotton ones, very reasonably priced. No. 264.

ANTIQUE FIREARMS, EDGED WEAPONS, powder horns. Collectors' list free. STEPHEN VAN RENSSELAER, Peterborough, New Hampshire.

COLORED FASHION PRINTS (ORIGINAL) taken from *La Mode*, *Le Follet*, *La Sylphide*, *Journal des Demoiselles*, *Le Courrier des Dames*, *Le Petit Messager*, *La Belle Assemblée Costumes Parisiens*, from 1820 to 1870 in assorted lots of 100. $35 per hundred. Lots of 1000, $300. LIEUTAUD, 221 Royal, New Orleans, La.

THE FOLLOWING IN PERFECT CONDITION: Commission, 9½ x 15 inches, signed by John Hancock "Governour" of Massachusetts, May 10th, 1791. Commission, 11 x 17 inches, signed by John Adams, President, August 29th, 1798. Commission, 9½ x 15 inches, signed by John Adams, President, December 20th, 1798. Commission, 12 x 14½ inches, signed by Samuel Adams, Lieutenant Governor of Massachusetts, March 1st, 1794. Number 266.

PAIR OF VERY EARLY IRON ANDIRONS with brass steeple tops, 21½ inches high; also fine old wire fire screen with brass rail. Number 263.

TEN-INCH LIVERPOOL PLATE WITH AMERican frigate flying stars and stripes; also Liverpool beaker with compass on one side and English sailing vessel reverse. No. 265.

CHINA FRUIT PLATES, COLORED BORDERS, $2 each; set 7, including one large plate, gold borders, $12.50. CUSHING, 682 Main Street, Fitchburg, Massachusetts.

WOODEN SPOON. ORIGINAL CONDITION, Cambridge University. Mathematical tripos between thirty and forty years ago. Curiosity of increasing value. Not under $750. Particulars furnished to enquirers. Box 1437, Dorland, 14, Regent Street, London, England.

PRIVATE SALE. SPECIAL PRICES. 10 SLANTtop desks. 12 wall cupboards. 80 wood settees; one has six lyre-back chairs to match all original decorations. 25 corner cupboards. 4 grandfather, 10 steeple, 5 Terry clocks. Highboy, Duncan Phyfe sofa, and tilt-top table. 75 beds — 3 high-posters. Night stands, wash stands, music boxes. Melodeon. 250 chairs. 10 drop-leaf tables. 40 bureaus. 7 high chests. 15 blanket chests. 12 Dutch biscuit-foot tables. Tilt tables. Lamps, lanterns, stagecoach horns. Brass and copper kettles. Stove bases. Miscellaneous articles. Quantity discounts. J. T. and H. A. HARBOLD, Dallastown, York County, Pennsylvania, 6 miles from York.

PAIR, HORN OF PLENTY WHALE OIL LAMPS. Ten inch. Perfect condition. $40. ALADDIN'S LANE, Minneapolis, Minnesota.

BURLED BOWL, EXCELLENT CONDITION, over twenty inches wide, refinished. $30. ALADDIN'S LANE, Minneapolis, Minnesota.

ONE RARE BOOK. RETURNED BATTLE flags of Confederate Armies in color, and their history, $3.75. Pair plain old rose perfume bottles, $1.65. Pair old Southern miniature snuff jars, $1.85. ART ANTIQUARIAN STORAGE CO., 109 South 6th Street, Louisville, Kentucky.

COTTAGE FURNITURE; QUILTS; RUGS; small corner cupboards; chests. EARLY AMERICAN ANTIQUES, 314 W. Market St., York, Pennsylvania.

TEN MATCHED SANDWICH GLASS TEA plates. Excellent condition. Star and plume design. $25. ALADDIN'S LANE, Minneapolis, Minnesota.

FIVE-OCTAVE ASTOR PIANO NO. 87, MADE by George Astor about 1770 at Cornhill, London. Original condition. Photograph on request. ANTIQUE HOBBY SHOP, 167 State Street, Springfield, Massachusetts.

RARE COVERED COBALT DIAMOND quilted sugar bowl, authenticated specimen. General line. Free lists. J. W. BROADHURST, 38 West Main Street, Waterloo, New York. On National Route 20.

MAHOGANY: ROSE ACANTHUS-LEAF, LYRE back, slip-seat chairs; small and large davenports, extra fine; old violin; settles. Photos sent. E. O. SIMMONS, 616 Wadsworth Road, Medina, Ohio.

CURRIER & IVES — SEE ANNOUNCEMENT to collectors and dealers, page 570.

PRINTS. STAFFORDSHIRE CHINA. BLOWN Glass. Sapphire Liberty Flask. Cornwallis Pitcher. Hound Pitcher. Paperweights. Set Pewter Plates. Iron Garden Pieces. Furniture. CRAWFORD STUDIOS, Richmond, Indiana.

CURLY MAPLE HITCHCOCK BENCH. PORtrait, said to be of Jenny Lind. Red Bohemian Wines. Small Iron Banks. AGNES P. SULLIVAN, 24 Steel Street, Auburn, New York.

GREAT GRANDMOTHER'S LEATHER Trunk, ogee sides, brass trim, $5.00. Flask, eagle, 14 stars, one pint, highest offer. MRS. J. M. FRYE, Homer City, Pennsylvania.

ROSEWOOD MELODEON, GEO. A. PRINCE, maker. Restored to play. HELEN MOORE, 516 Madison Avenue, New York City.

AUCTION BY MAIL. I SEND PHOTOS. YOU bid. Staffordshire Figures. An unusual selling experiment. WILLIAM BETHEL, 166 W. Van Buren Street, Chicago, Illinois.

DINING TABLE, THREE PARTS, WALNUT, Queen Anne, pedestal bases, snake feet. Photograph on request. RALPH L. SMITH, 5340 Ward Parkway, Kansas City, Missouri.

PINE TREE SIXPENCE, 1652. LIMITED edition *History of Simon Willard*. Other rare coins. Books on antiques. Best offers. BARBARA BROOKS, Longwood Towers, Brookline, Massachusetts.

THE LOFT, 418 N. HIGH STREET, WEST Chester, Pa. Antiques, Old Glass, China, Prints, Sport, historical and decorative paintings.

TWELVE MAHOGANY HEPPLEWHITE DINing chairs. Sheffield silver, Hoadley Mantel Clock, Bureau, Antique Fans, Lustre Tea Set and Miniatures. Can be seen at office of J. ROBERT BOOMER, 103 Newbury Street, Boston.

CURRIER & IVES: *WASHINGTON'S HOME* and *Tomb*. Mount Vernon. Excellent condition. Gold-leaf framed pair, $75. BEATRICE BACHMANN, 1 West 67th Street, New York City.

CURRIER & IVES *THE EXPRESS TRAIN*. YE OLDE RED BRICK HOUSE. Antiques and Novelties. West Brookfield, Massachusetts. Across the Common.

CROCK: *LIBERTY FOREVER*, $45. WAMPUM Indian belt, $20. Currier *Polk*, $15; *Major Segal*, $10. Paintings. Engravings. EDITH BRUEN ANTIQUE SHOP, 100 Central Avenue, Madison, New Jersey.

BUFFALO ROBE, ELK TEETH, BRASS KETtles, Spinning Wheels. ERNEST RITTER, 356 East 9th Street, Erie, Pennsylvania.

GENUINE ANTIQUE BANJO CLOCK. PICture, description, on application. E. GRANT, owner, 811 Grace American Building, Richmond, Virginia.

UNUSUAL FRENCH DESIGN SEVEN-FOOT mahogany sofa and large chair beautifully finished and upholstered, finest curled hair filling. Both $500, priced very reasonably. Photos submitted. Don't enquire unless interested. HARVEY SULLIVAN, Paducah, Kentucky.

PETER'S BOOK ON CURRIER & IVES, NEVER used, $350. MRS. J. W. YOUNG, 426 South Michigan Avenue, Chicago, Illinois.

CORNER CUPBOARD. EIGHTEENTH CENtury. Good condition, unrestored. Sacrifice. PAUL C. LUND, R. F. D., Gaylordsville, Connecticut.

SHERATON, HEPPLEWHITE, EMPIRE, VICtorian furniture. Pewter, flasks, prints, glass. Free lists. WALKER'S ANTIQUE SHOP, 603 Main Street, Covington, Kentucky.

THE MOST VALUABLE PRIVATE COIN COLlection of the whole district — 5500 gold, silver, and bronze pieces from Rome (some more than 2000 years old) and from German princes of the church, to be sold by the owner. Address O. D. 1984, ALA HAASENSTEIN & VOGLER, Köln a. Rhein, Germany.

EIGHT GENUINE ANTIQUE CHIPPENDALE Reproduction Dining Room Chairs. Solid mahogany. Fine condition. Address M. D. AUSTIN, 82 Van Buren Avenue, Norwalk, Connecticut.

HISTORIC GILDED EAGLE, SUNBURST background with seventeen stars. Formerly in American Embassy, Paris. Wooden Indians. Mahogany Georgian pedestal sideboard. Maple bed with eagle headboard. Rare Broadwood upright piano. George Astor parlour organ. Terry clock, $45. Set of four Sheffield candlesticks, $75. Beautifully inlaid mahogany linen press. LUKEMAN, 160 West 86th Street, New York City.

Mahogany Hepplewhite inlaid bureau, cherry inlaid desk, 9 curly maple rush, round seat, Hitchcock chairs, maple bureaus. Solicit inspection not correspondence. STONE WALL ANTIQUE SHOP, 209 Pleasant Street, Bennington, Vermont.

MISCELLANEOUS

JOSEPH PISTON, EXPERT REPAIRING OF early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. 869 3d Avenue, New York City.

REWARD: $100 FOR THE ARREST AND conviction of person who robbed Mrs. Mallory's Antique Shop of cameos, lace, stands, jewelry, pewter, etc. WHITLOCK'S BOOK STORE, INC., 15 Broadway, New Haven, Connecticut.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

ALABAMA

MONTGOMERY: YOUNG'S ANTIQUE SHOP, LIZZIE YOUNG, 629 Carter Hill Road.

CALIFORNIA

GLENDALE: MR. FRANCIS J. W. HENRY, The Scotch Antique Shop, 818 North Central Ave.

CONNECTICUT

GREENWICH:
*FREDERICK DENSON & SON, Post Road.
*THE SPINNING WHEEL SHOP, 115 E. Putnam Ave.

LITCHFIELD: *THE GOLDEN EAGLE ANTIQUE SHOP, INC.

NEW HAVEN:
*GALE ELECTRIC COMPANY, Bethany Center, Naugatuck Rd.
*WHITLOCK'S BOOK STORE, INC., 15 Broadway.

PLAINVILLE: *MORRIS BERRY, 80 East Main St.

REDDING: *CHEST-ON-CHEST

RIDGEFIELD: THE NOOK, Norwalk Road.

STAMFORD: *EDITH RAND, Boston Post Road.

STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

DELAWARE

WILMINGTON: *MRS. ETHEL BALL STANIAR, 1019 Park Avenue.

ILLINOIS

CHICAGO: MARY DIMERY, 117 East Chestnut Street.

QUINCY: MRS. DON HOOVER, 505 North Eighth St.

WAUKEGAN: *WESTMEAD ANTIQUES.

MAINE

AUGUSTA:
MEDORA LEE HALEY, corner Grove and Swan Streets. Antiques.

Mrs. S. M. Holway, 10 Western Avenue. Antiques and hooked rugs.
NORTH BRIDGTON: The Flag Walk, Antiques, Waterford Road.
ROCKLAND: *David Rubenstein, corner Main and Talbot Avenue.
WALDOBORO: *Warren Weston Creamer.
YORK HARBOR: *Old Village Antique Shop.

MARYLAND

BALTIMORE:
*Perry W. Fuller, 22 West Franklin Street. Old Prints.
*John G. Matthews, 8 East Franklin Street.
*Miss Stuart Olivier, 930 North Charles St.
*Valiant: 224–226 Charles St., N.
GEORGETOWN: Kitty Knight House, Eastern Shore.

MASSACHUSETTS

AMHERST: *At the Sign of the Coach, G. V. Glatfelter, 29 Northampton Road.
AUBURNDALE: *Wayside Antique Shop, 23 Maple Street.
BOSTON:
*Boston Antique Shop, 59 Beacon Street.
*Miss T. V. Carey, 85 Chestnut Street.
*F. J. Finnerty, 122 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut St. Old silver.
*Mrs. Charles Minot Hayden, 80 Chestnut St.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*Hyman Kaufman, 238 Newbury Street.
*Robert Leavitt, 44 River Street. Reproduction Lighting Fixtures.
*Ellis Levenson, 265 Newbury Street.
*William K. MacKay Co., Inc., 7 Bosworth Street. Auctioneers and appraisers.
*George N. McMahon, 33 Charles Street.
*Murphy & Beers, 115 Newbury Street.
*New England Antique Shop, 75 Charles St.
*New England Sales Association, Inc., 32 Fayette Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut St.
*Old Russia, 16 Arlington Street.
*Old Village Antique Shop, Inc., 75 Chestnut St.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 89 Charles Street.
*Shreve, Crump & Low, 147 Tremont Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shop, 301 Cambridge St.
*Emma Fenno Stringer, 125 Charles Street.
*Union Bookbinding Company, 289 Congress Street.
*Robert C. Vose Galleries, 559 Boylston Street.
*Yacobian Brothers, Inc., 821 Boylston Street. Hooked Rugs.
BROOKLINE:
*H. Sacks & Sons, 62–64 Harvard Street.
*The Treasure Shop, 417 Washington Street.
BUZZARDS BAY:
W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.
DEDHAM: Louise L. Dean, 293 Walnut Street.
EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
EAST SANDWICH: *Eugenie Hatch, Twin Gables.
FITCHBURG: *Gertrude B. Cushing, The Old House, 682 Main St.
FRAMINGHAM: *Wallace Nutting Studio.
HARWICH PORT: The Shed Shop, Doane Road, L. Josephine Doane.
HINGHAM: *Daniel F. Magner, Fountain Square.
HYANNIS:
*Eugenie Hatch, Twin Gables.
*The Treasure Shop.
IPSWICH: *Ralph W. Burnham, 126 High Street.
MARBLEHEAD: *King Hooper Mansion, 5 Hooper Street.
MARSHFIELD: *Careswell Shop.
MARION: *Mrs. Mary D. Walker, Front and Wareham Road.
MATTAPAN: *H. & J. Berks, 1276 Blue Hill Ave.
MEDFIELD: Medfield Antique Shop, West Main Street.
NEW BEDFORD:
*Mrs. Clark's Shop, 38 North Water Street.
*The Colonial Shop, 22–24 North Water Street.
NORTHBORO: *G. L. Tilden, State Road.
ORLEANS: The Sampler, Monument Road.
PITTSFIELD: *Oswald's Antique Shop, 11 Linden Street.
PLYMOUTH: *The Bradford Arms, 59 Court St.
SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.
SPRINGFIELD:
Johnson's Bookstore, 1379 Main Street.
*Edna H. Winter, 167 State Street.
TAUNTON: *Alton L. Dean, 60 Harrison Avenue.
WABAN: Edith G. Meissner, Antiques, Aunt Lydia's Attic, 795 Chestnut Street.
WARREN: *C. E. Comins, 1 East Main Street.
WENHAM: *The Ox-Bow Cottage.
WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
WESTON: *The Priscilla Shop, 651 Boston Post Rd.
WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

BIRMINGHAM: *Bloomfield Hills Antique Shop.
DETROIT:
*Anteekery, 2133 Witherell Street.
E. J. Bemis, Antiques, 907 East Jefferson.
*Old Russia, 3002 West Grand Boulevard.
The Three Detroiters, 1001 East Jefferson Ave.
GRAND RAPIDS. The White Elephant Shop, 517 Wealthy Street, S. E. On consignment only. General line.
ST. JOSEPH: Antique & Resale Shop, 515 Pleasant Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th St.

NEW HAMPSHIRE

CENTER SANDWICH: Blanchard's Antique Shop. General line.
FRANKLIN: *Webster Place Antique Shop.
HANCOCK: Fuller Homestead.
HANOVER: *Louise Porter Carleton, 4 Occom Ridge.
PETERBOROUGH: *Stephen Van Rensselaer.
SUNCOOK: Hill Acres, Antiques, Daniel Webster Highway.

NEW JERSEY

BURLINGTON: The Little White House, Estella Story Hancock.
CAMDEN: *Camden Antique Shop, 315 Vine St.
CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
FREEHOLD:
*The House with the Brick Wall.
O' Cro' Coc' House, Lillian Wilkinson Boschen, 81 South Street.
HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
HARRINGTON PARK: *A. L. Curtis.
LIBERTY CORNER: Beryl de Mott.
MENDHAM: Phoenix House, American Antiques.
MONTCLAIR:
The Little House, Mabel C. Osborne, 324 N. Fullerton Avenue.
Travis & van Benschoten, 147 Watchung Avenue, American and Oriental antiques.
MOORESTOWN: Richard W. Teste, 236 West Main Street.
NUTLEY: *Clifford C. Kaufmann, 576 Prospect Street.
OAKLAND: *The Crock of Gold.
PARSIPPANY: The Dutch Kas, State Highway.
PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
PRINCETON:
*George Batten, 1 Evelyn Place.
*The Princess Shop, Mrs. William Jones Clarke, 78 Nassau Street.
WHITEHOUSE: *Gerard Lee Dimock.
WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.
BROOKLYN: *Catherine Chase, 31 Clinton St.
BUFFALO:
Pohlman's Antique Shop, 767 Michigan Ave.
*George B. Tyler, Inc., 104–8–10 Chenango St.
CORNWALL: *The Half Moon Inn, Storm King Highway.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemina Wilkinson Antique Shop.
GOSHEN: *Fancher's Colonial Shop.
ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
LOUDONVILLE: *Loudonville Exchange, Albany County.
NEW HARTFORD: *James and L. Dean, 1 Genesee St.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK:
*Stephen Adam, 159 East 56th Street.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*Alman & Company, 590 Fifth Avenue.
*B. Altman & Company, Fifth Avenue at 34th St.
*Bailey & Griffin, Inc., 578 Madison Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Chest on Chest Antique Shop, 56 Washington Mews.
*Frederick A. Conningham, 121 Madison Avenue. Old Prints.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Gilman Collamore & Company, Inc., 15 East 56th Street.
*Elizabeth Dick, 34 West 8th Street.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Leo Elwyn & Company, Inc., 23 West 55th St.
*Esmond Gallery, 1061 Madison Avenue.
*I. Freeman and Son, Inc., 71 West 45th Street. Old Silver.
*Gaza, 527 Madison Avenue. Old china, glass, and jewelry.
*Ginsburg & Levy, 815 Madison Avenue.
*Alice Gwynne, 49 East 9th Street.
*Howard & Company, 18 East 56th Street.
*L. Jaffe Antique Shop, 855 Lexington Avenue.
*Kraftwoven Shop, 9 East 8th Street.
*Kennedy & Company, Prints, 785 Fifth Ave.
*Little Treasure Shop, 131 East 60th Street.
*Malter and Co., 368 Cathedral Parkway.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Edward Miller, 673 Lexington Avenue.
*New England Attic, 25 East 55th Street.
*Lucia Newman, Inc., 685 Madison Avenue.
*Old English Galleries, 131 East 57th Street.
*The Old Print Shop, Inc., 150 Lexington Ave.
*Florian Papp, 684 Lexington Avenue.
*F. Pavel & Company, 15 East 37th Street.
*Marc Peter, Jr., 485 Madison Avenue. Reproduction wallpaper.
*Edward Prill, Inc., of Sheffield, 44 West 48th Street.
*Wm. H. Plummer Co., 7 East 35th Street.
*Rains Galleries, Inc., 3 East 53d Steet.
*The Rosenbach Company, 15 East 51st Street.
*The Rosenbach Company, 202 East 44th Street.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 930 Madison Avenue. Hooked Rugs.
*Sam Serota, 393 Madison Avenue.

*Harriet Endicott Waite, 114 East 57th St.
*Henry V. Weil, 247–249 East 57th Street.
*Weymer & Young, 143 East 57th Street.
*Winick and Sherman, 686 Lexington Ave.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main St.
PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.
PLEASANTVILLE: *A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.
WALLINGTON: *Mary Lent.

NORTH CAROLINA

CHARLOTTE: Louise, Inc., 225 North Tryon.

OHIO

COLUMBUS: Old Homestead Antiques, Inc., 655 East Main Street.
WILLOUGHBY: Ione Avery White, 122 Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 356 East 9th Street. Miscellaneous line.
GETTYSBURG: Mrs. F. H. Clutz, 159 Broadway.
HAVERFORD: *W. J. French, 539 Lancaster Ave.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
MUNCY: *The Little House on the Farm.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: *A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine St.
*Harry A. Eberhardt & Son, 213 South 11th St.
*Samuel T. Freeman & Company, 1808 Chestnut Street, Auctioneers.
*William D. Morley, Inc., 1924 Chestnut Street, Auctioneers.
*Martha de Haas Reeves, 1624 Pine Street.
*The Rosenbach Company, 1320 Walnut Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
*Valiant, 1822 Chestnut Street.
*Woodville & Company, 2052 Locust Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
TULLYTOWN: The Brick House, J. Fabian Cooper.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
*William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
The Loft, Julia Darlington, 418 West High Street.
YORK:
Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.

RHODE ISLAND

PROVIDENCE:
*Greycroft, Bertha B. Hambly, 224 Waterman Street.
*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster St.
WAKEFIELD: *Greycroft, Bertha B. Hambly, Matunuck Point Road.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT

BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
EAST MIDDLEBURY: *Ross H. Maynard.

VIRGINIA

FREDERICKSBURG: *The Quarters.
HARRISONBURG: *Virginia Craftsmen. Reproductions.
RICHMOND:
The Antique Galleries of Richmond Art Co., Grace at First.
*W. L. Parker, Drewry's Mansion.
*H. C. Valentine & Company, 209 East Franklin Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*Gordon Dunthorne, 1726 Connecticut Ave., N. W.
*George Hyams, 1204 Connecticut Avenue.
*George W. Reynolds, 1742 M Street, N. W.
*Valiant, 1536 Connecticut Ave.

ENGLAND

CHESTER: G. H. Crawford, 49 Bridge Street Row.
HARROGATE: *William Lee, Esplanade Antique Galleries.
LONDON:
*The British & Foreign Carriers, 29 Wharf Road.
*Burfitt, Ltd., 1 Albemarle Street, Piccadilly. Antique silver, old Sheffield plate, furniture and china.
*I. Freeman & Son, Ltd., 23 Hatton Garden.
Henry Oliver, 9 Bartlett's Buildings, Holborn Circus, E. C. 4. Antique silver and Sheffield.
*Andrew Meikle, Ltd., 12 Sydney St., Chelsea.
MANCHESTER: *The British & Foreign Carriers, 62 Market Street.
PRESTON:
*Frederick Treasure, Kay Street.
SHEFFIELD: *Edward Prill, Inc.

ITALY

FLORENCE: *John Guidotti.

SCOTLAND

ABERDEEN: *John Bell, 29 Windmill Brae.

Is Your Name Written There?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbucktoo and as unfriendly as Mount Everest.

If you are a dealer send your check for $15 now, and take your place among your competitors for a six months' period.

ANTIQUES *468 Fourth Avenue* New York City

A COUNTRY HOUSE CORNER

SHIP LOWESTOFT, Mandarin porcelain and famille rose, an antique corner cupboard and an ancient chair — all in perfect harmony with a background of pine sheathing and rough-hewn beams supplied by Davenport-Brown.

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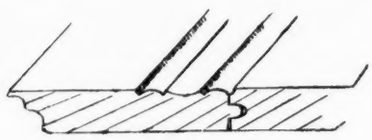

Detail of Molded Wainscot

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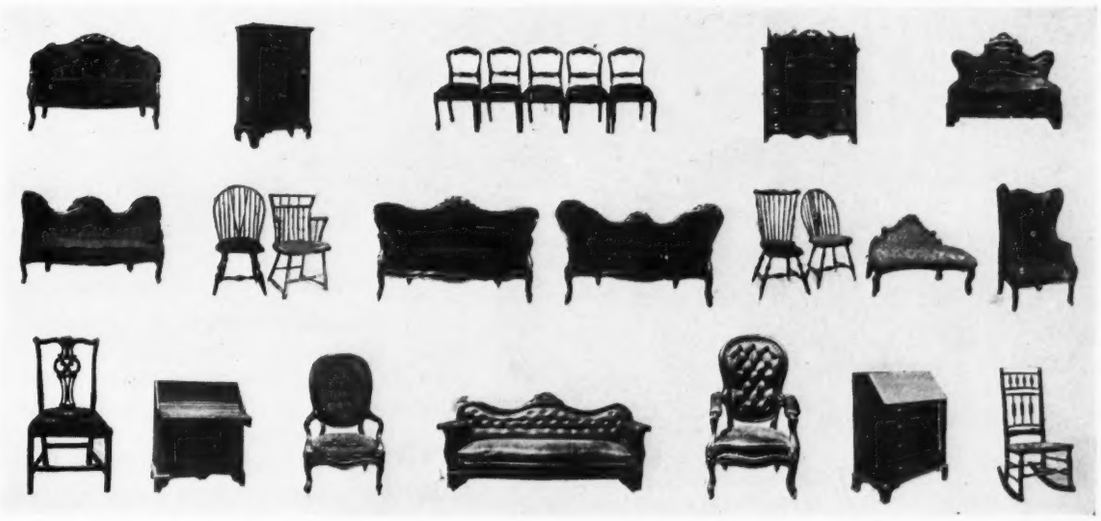

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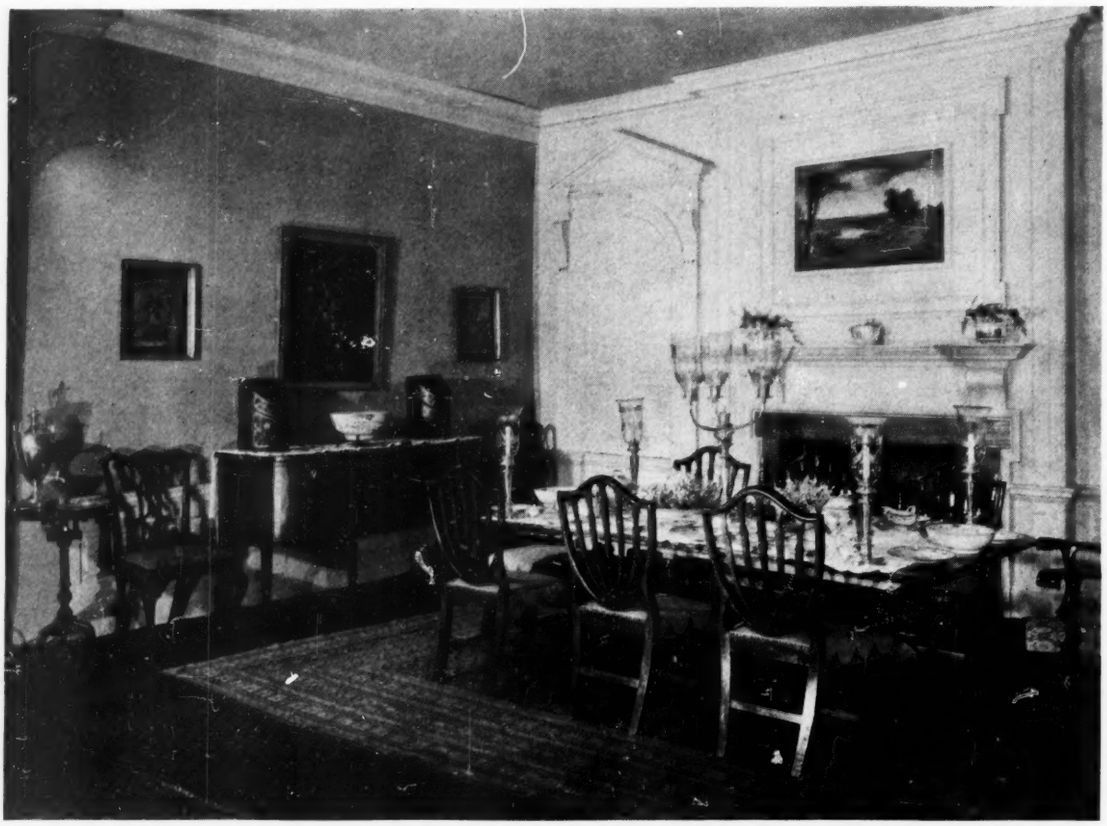

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